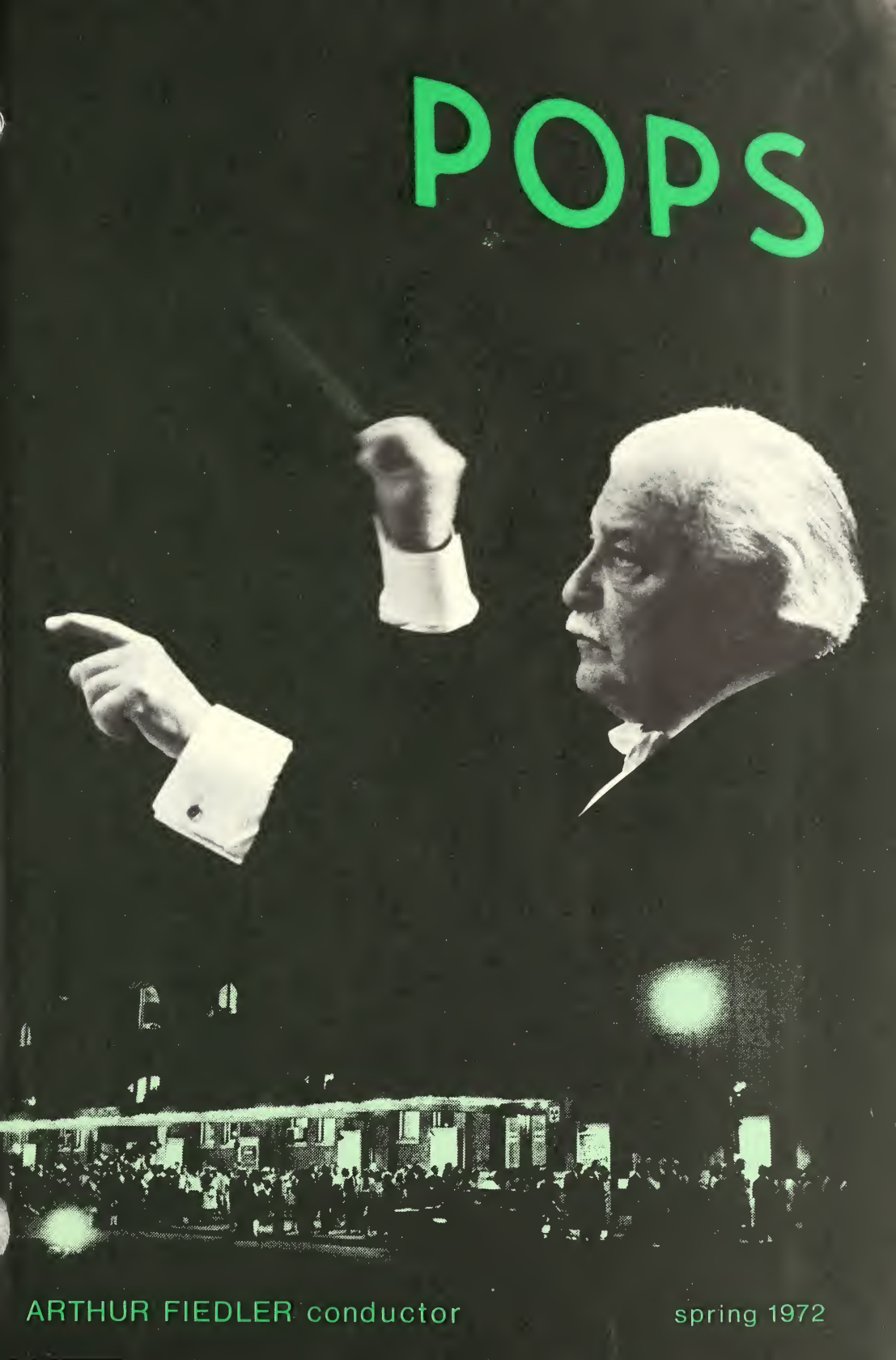

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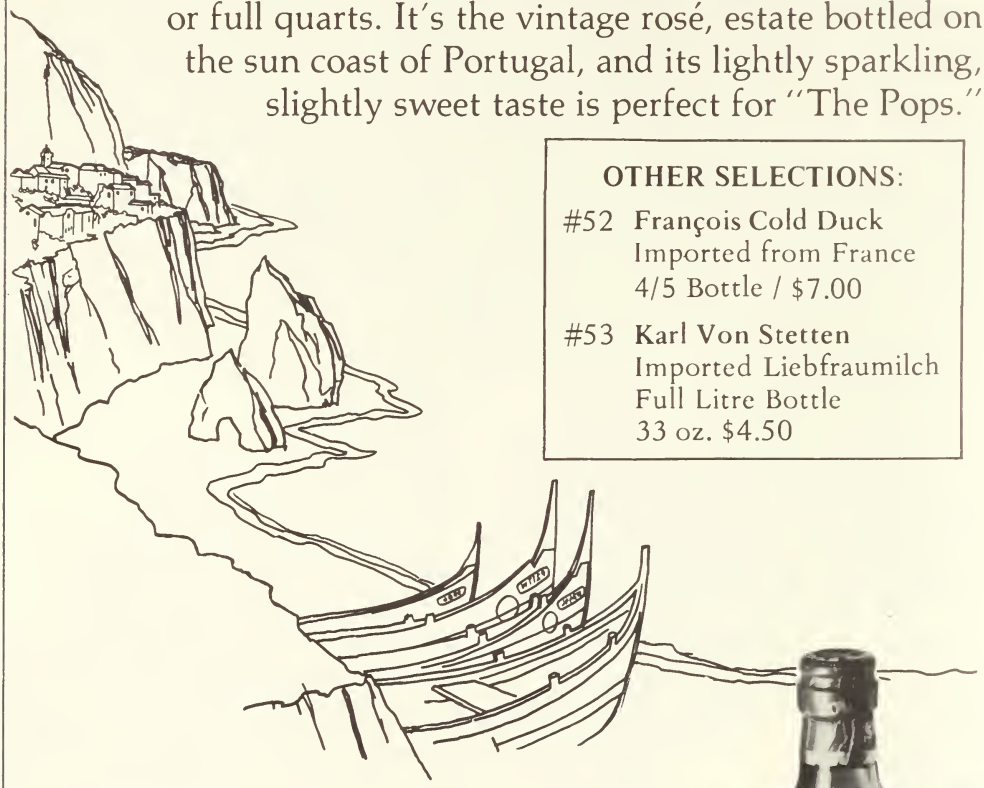
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ARTHUR FIEDLER conductor

spring 1972

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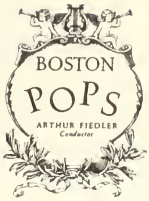
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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

EIGHTY-SEVENTH SEASON 1972

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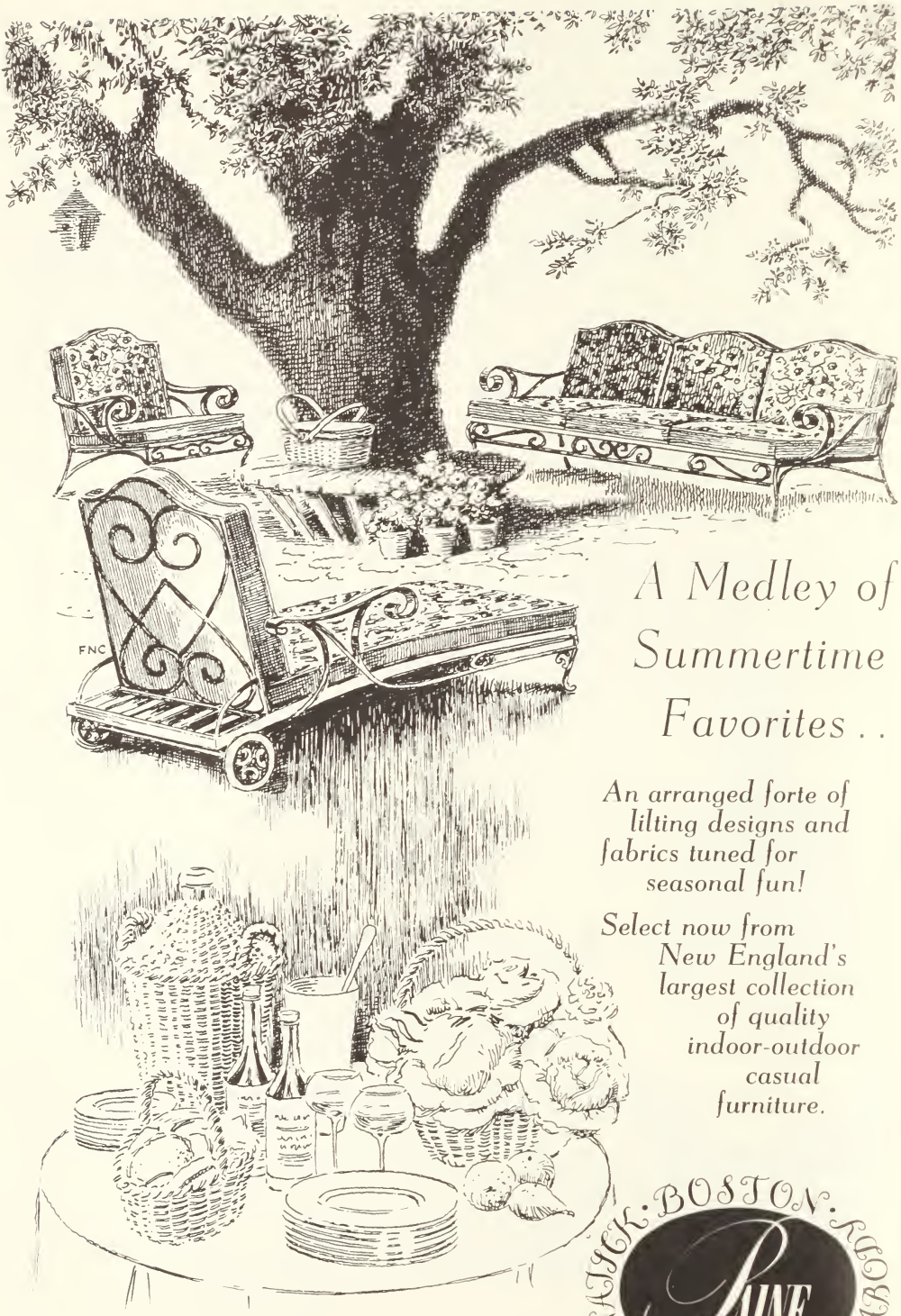
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ARTHUR FIEDLER Conductor

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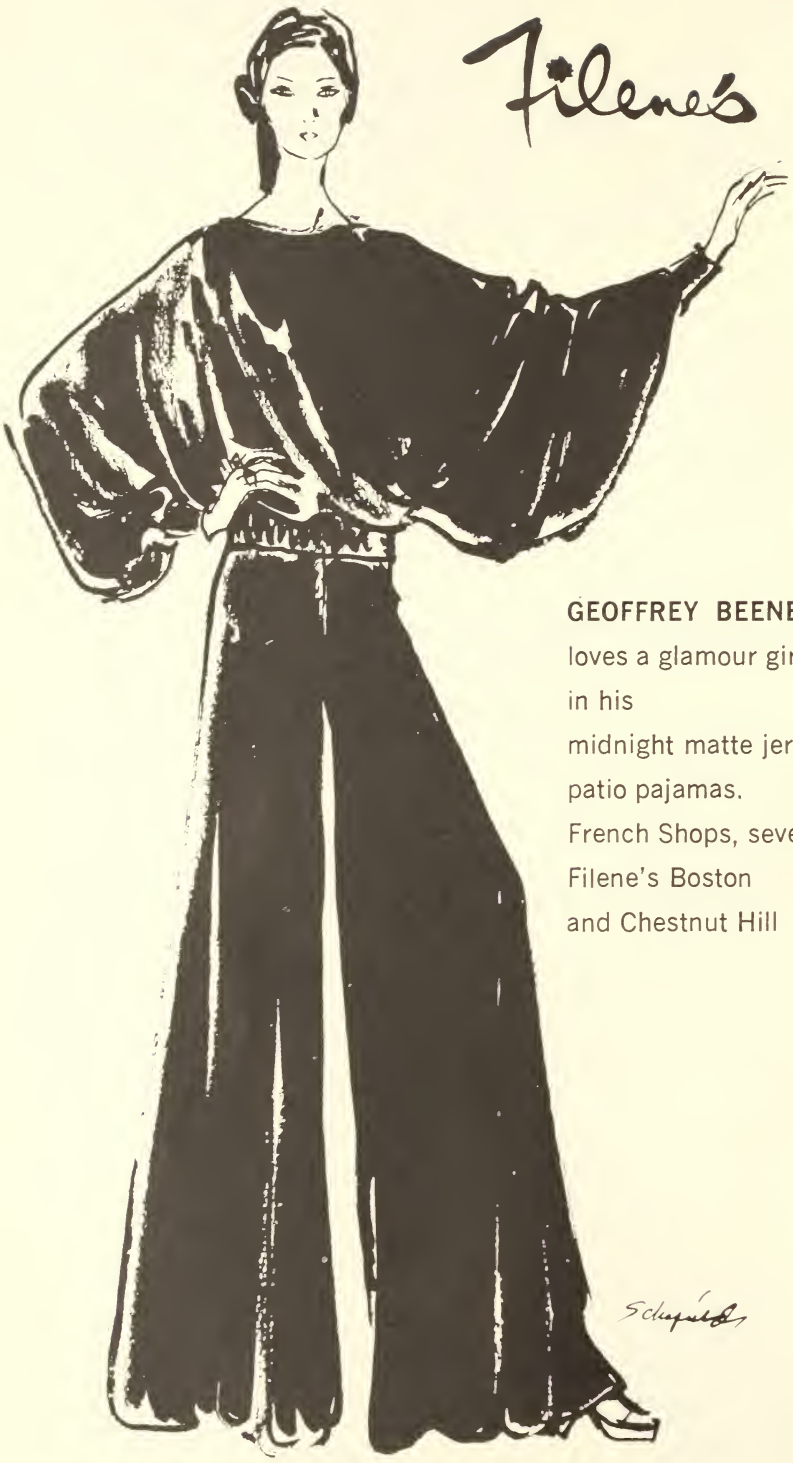
EIGHTY-SEVENTH SEASON 1972

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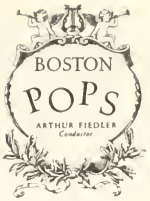
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HARRY ELLIS DICKSON Assistant Conductor

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acting concertmaster
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Stanley Benson
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Laszlo Nagy
Michael Vitale

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel

violas
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
Joel Moerschel
Jonathan Miller

basses
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet
Felix Viscuglia

bassoons
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
Charles Yancich
Harry Shapiro
David Ohanian
Ralph Pottle
Richard Greenfield

trumpets
André Come
Gerard Goguen
Peter Chapman
Robert Mogilnicki

trombones
Ronald Barron
Paul Gay
Gordon Hallberg

tuba
Chester Schmitz

timpani
Arthur Press

percussion
Charles Smith
Thomas Gauger
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Frederick Buda

harp
Ann Hobson

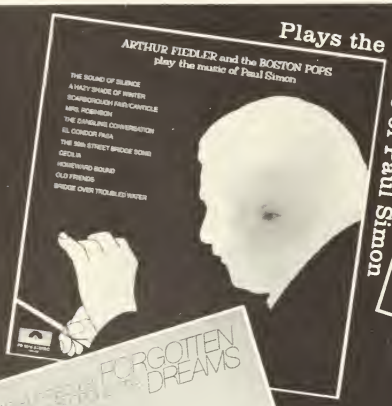
piano
Leo Litwin

organ
Berj Zamkochian

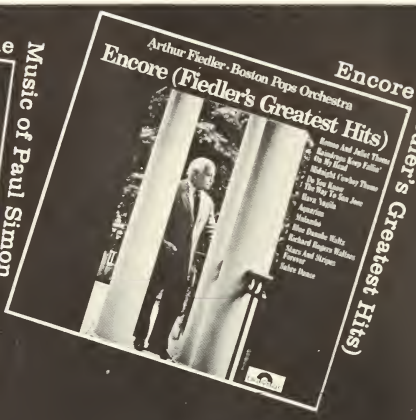
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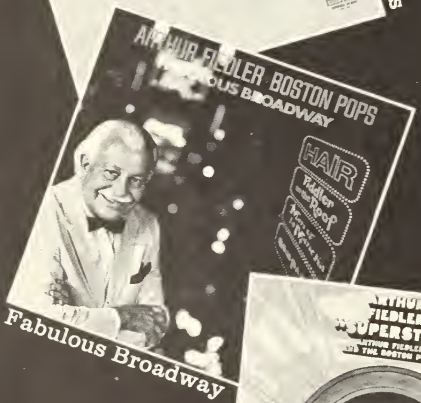
Encore (Fiedler's Greatest Hits)



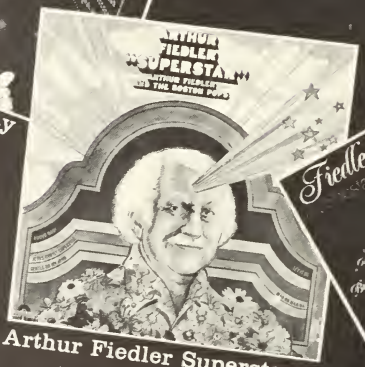
Forgotten Dreams

Fancy-free Fiedler
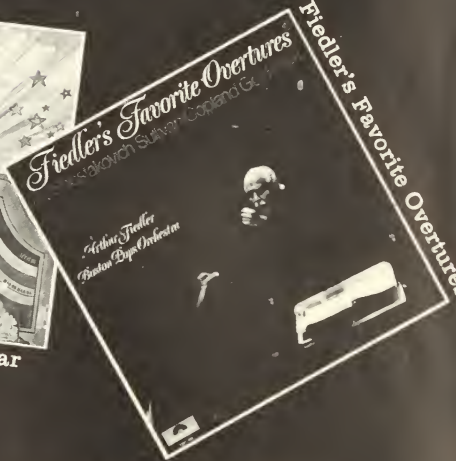
Anywhere his questing musical imagination takes him, that's where Arthur Fiedler takes the Boston Pops. From show tunes to Shostakovich, from Sousa to "Superstar."



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Arthur Fiedler Boston Pops Orchestra

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ARTHUR FIEDLER



John A. Wolters

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fourteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.



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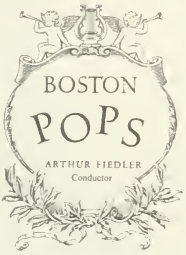
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Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.



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HARRY ELLIS DICKSON



HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Last year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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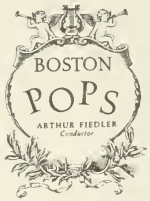
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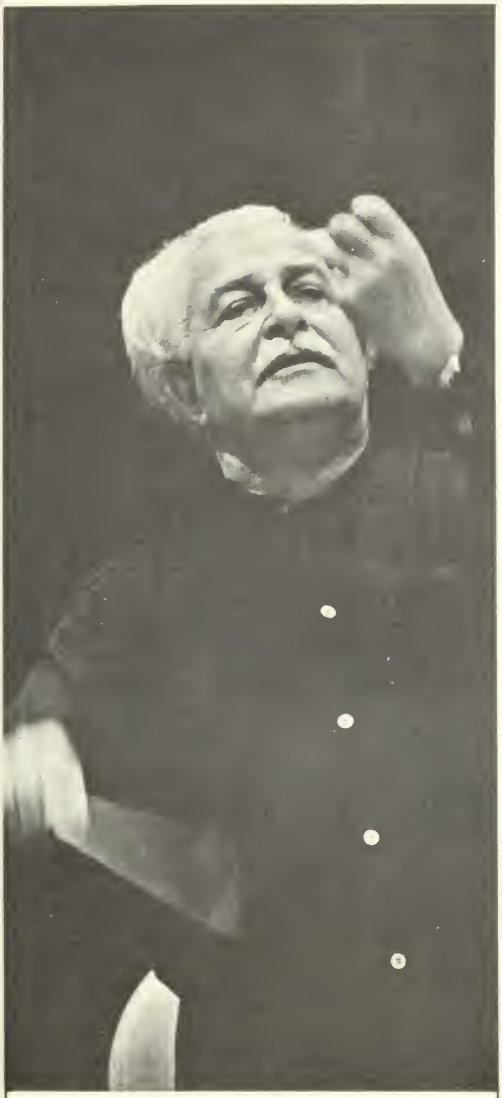
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Boston Pops

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THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a second and third series last year and this.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. Earlier this year the Pops Orchestra played in Ames, Iowa, in Chicago, Illinois, and made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-seven years old this year, the Boston Symphony ninety-one, and Arthur Fiedler, incredibly, is seventy-seven. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

Tuesday April 25 1972

TONIGHT'S SOLOIST



SUSAN STARR is no stranger to Pops audiences. A native of Philadelphia, she made her debut with the Philadelphia Orchestra at the age of six, and since that time her career has continued without interruption. She has played with the great orchestras of the United States, Europe and the USSR, given recitals in all parts of the world and has made frequent appearances on television. In her few free moments she is busy looking after her two children. Susan Starr has recorded, with Mr Fiedler and the Boston Pops Orchestra, Mendelssohn's Concerto in G minor, and other piano favorites, for RCA.

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Council of Friends, founded nine years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Tuesday Evening April 25 1972 at 8.30

Opening Night of the Eighty-seventh Season

ARTHUR FIEDLER *Conductor*

*Sambre et Meuse, March	*Planquette*
*Overture to 'La Belle Hélène'	*Offenbach*
*Where Is Your Heart, from 'Moulin Rouge'	*Auric*
†*Bolero	*Ravel*

Piano Concerto No. 1 in B flat minor Op. 23 — *Tchaikovsky*

Allegro non troppo e molto maestoso
Andante semplice
Allegro con fuoco

Soloist SUSAN STARR

*Selection from 'Carousel' — *Rodgers*

What's the Use of Wond'rin'? – Waltz – If I Loved You – June Is Bustin' Out All Over

†Theme from 'Romeo and Juliet' — *Rota*

†Aquarius, from 'Hair' — *MacDermot*

Susan Starr plays the Steinway piano

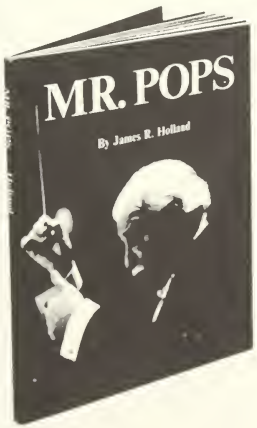
Among those present: French Library of Boston; Faulkner Hospital; New England Home for Little Wanderers

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS BALDWIN PIANO

If you've got the time, we've got the beer.

Miller



by James Holland

A delightful photographic essay, showing Arthur Fiedler pursuing a variety of professional and personal activities.

Barre Publishers
Barre, Mass. 01005

TONIGHT'S SOLOIST



CHARLIE BYRD, a native of Virginia, is a musician equally at home in both the classical and jazz idioms. Among his teachers have been the legendary Django Reinhardt and the equally celebrated Andres Segovia. Charlie Byrd's career has taken him to many parts of the world, Europe, Africa, South and Central America, the Near and Far East among them. He has appeared at all the great jazz festivals in the US, in nightclubs and on college campuses. A regular performer on TV, he spends much of his time working in his successful music room, Byrd's Nest, at Silver Spring near Washington, DC. He is no stranger to the symphonic scene, having performed classical recitals and appeared in concert with the National Symphony, the Baltimore Symphony, the Minneapolis Symphony and the Feldman String Quartet. Charlie Byrd's albums of jazz and classical music are on the Offbeat, Riverside, Verve, Savoy and Columbia labels.

the genius of
CHARLIE BYRD
on Columbia Records

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CHARLIE BYRD
ALDEMARO ROMERO
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Utilizing the finest musicians of Venezuela, the master of guitar has created another great album.

A New Album To Be Released
During The Month Of May
THE GUITAR ALBUM
KG 31045 WATCH FOR IT



Wednesday Evening April 26 1972 at 8.30

Second Program

ARTHUR FIEDLER *Conductor*

Les Toréadors, from 'Carmen' — *Bizet*

Overture, 'The Roman Carnival' — *Berlioz*

Concerto in D Major for Guitar and Strings — *Vivaldi*
Allegro
Andante largo
Allegro
Soloist CHARLIE BYRD

*Suite from 'Le Cid' — *Massenet*
Castillane – Aragonaise – Aubade – Navarraise

Corcovado — *Jobim*
CHARLIE BYRD TRIO and ORCHESTRA

CHARLIE BYRD TRIO
Cute — *Hefti*
Mr Bo Jangles — *Walter*
El Galivan — *Romero*

The Girl from Ipanema — *Gimbel-DeMoraes-Jobim*
CHARLIE BYRD TRIO and ORCHESTRA

Brand New Key — *Melanie*

†Look What They've Done to My Song — *Melanie*

*Artists' Life, Waltzes — *Strauss*

†Medley of Burt Bacharach Tunes — *arr. Knight*
I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

†Theme from 'Romeo and Juliet' — *Rota*

I'd Like to Teach the World to Sing — *Backer-Davis-Cook-Greenaway*

Among those present: Dean Junior College; Lawrence Memorial Hospital of Medford; The Owl Association

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS — BALDWIN PIANO

it's the real thing



TONIGHT'S SOLOISTS

A biography of CHARLIE BYRD is printed on page 20



LEO LITWIN received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue,* as official pianist of the Boston Pops Orchestra, he has introduced more new works for piano and orchestra at the Pops than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert Bath, *Rhapsody Sinfónica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto No. 2 by Shostakovich, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen,* as well as the first performance in the United States of the *Warsaw Concerto.*

Leo Litwin has recorded the *Warsaw Concerto* three times for RCA with the Boston Pops Orchestra, Arthur Fiedler conducting; the RCA album 'Music from Million Dollar Movies' includes Leo Litwin as soloist in the *Warsaw Concerto, Dream of Olwen* and *Cornish Rhapsody.* He has also recorded *Carnival of the Animals* of Saint-Saëns for RCA, with Mr Fiedler and the Boston Pops, and Hugh Downs as narrator, and the latest Reader's Digest album of Boston Pops recordings conducted by Arthur Fiedler features Leo Litwin as soloist in the *Warsaw Concerto.*

In addition to his busy concert schedule, Leo Litwin heads the Music Department at Mount Ida Junior College in Newton, Massachusetts, teaches piano at his own studio at 476 Boylston Street in Boston, and this year was appointed special lecturer in the Music Department of Northeastern University. One of his most gifted pupils, the blind pianist Rosalie Hoffman, has appeared as soloist with Arthur Fiedler and the Pops Orchestra on six occasions, bringing her the honor of being the first blind pianist ever to perform in the lengthy history of the Boston Pops Orchestra. Among his other students who have played at the Pops Concerts are Anthony Paratore and Lisa Goldman, both of whom have also appeared at the outdoor Esplanade Concerts, where Leo Litwin has also performed many times.

Thursday Evening April 27 1972 at 8.30

Third Program

ARTHUR FIEDLER *Conductor*

Les Toréadors, from 'Carmen' — *Bizet*
Overture, 'The Roman Carnival' — *Berlioz*
Concerto in D Major for Guitar and Strings — *Vivaldi*
Allegro
Andante largo
Allegro
Soloist CHARLIE BYRD
*Suite from 'Le Cid' — *Massenet*
Castillane – Aragonaise – Aubade – Navarraise
Corcovado — *Jobim*
CHARLIE BYRD TRIO and ORCHESTRA
CHARLIE BYRD TRIO
Cute — *Hefti*
Mr Bo Jangles — *Walter*
El Gavilan — *Romero*
The Girl from Ipanema — *Gimbel-DeMoraes-Jobim*
CHARLIE BYRD TRIO and ORCHESTRA
Brand New Key — *Melanie*
†Look What They've Done to My Song — *Melanie*

*Rhapsody in Blue, for Piano and Orchestra — *Gershwin*
Soloist LEO LITWIN
†Medley of Burt Bacharach Tunes — *arr. Knight*
I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises
*Cabaret — *Kander*

Leo Litwin plays the Baldwin piano

Among those present: Peter Bent Brigham Hospital; Chamberlain School of Retailing; Raytheon Company, Missile Systems Division; Katharine Gibbs School

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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Ginger Ale tastes like love.
Find someone and share it.

CANADA DRY

TONIGHT'S SOLOIST

A biography of LEO LITWIN is printed on page 22



Michael Peirce

Pops 1971 — Doc Severinsen at the Pops

Friday Evening April 28 1972 at 8.30

Fourth Program

HARRY ELLIS DICKSON *Conducting*

*Wedding March, from 'Le Coq d'Or' — *Rimsky-Korsakoff*
*Overture to 'Orpheus in Hades' — *Offenbach*
*Liebestraum — *Liszt*
*Suite from 'Gayne' — *Khachaturian*
Dance of the Rose Maidens – Lullaby – Sabre Dance

*Rhapsody in Blue, for Piano and Orchestra — *Gershwin*
Soloist LEO LITWIN
†*Richard Rodgers Waltzes — *arr. Anderson*
Lover – Falling in Love with Love – Oh, What a Beautiful Morning – It's a Grand Night for Singing

MOUNT IDA JUNIOR COLLEGE CHORALE
DAVID DÜSING *Director*
JAMES WINN *Accompanist*

Fa una canzone — *Vecchi*
Michelle — *Lennon-McCartney*
I'd Like to Teach the World to Sing *Backer-Davis-Cook-Greenaway*

†Selection from 'The Man of La Mancha' — *Leigh*
I, Don Quixote – Dulcinea – Aldonza – Golden Helmet of Mambrino – I'm Only Thinking of Him – Knight of the Woeful Countenance – To Each His Dulcinea – The Impossible Dream
†Look What They've Done to My Song — *Melanie*
*Mack the Knife, from 'The Threepenny Opera' — *Weill*

Leo Litwin plays the Baldwin piano

Among those present: Connecticut College Club of Boston; Mount Ida Junior College; Hub Bankers Club; Walnut Hill School; Houses in the Pines; St Andrew's Couples Club of Wellesley

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS — BALDWIN PIANO



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TONIGHT'S SOLOISTS



DOC SEVERINSEN, a native of Arlington, Oregon, was called 'Little Doc' as a boy, his father being 'Big Doc', the local dentist. He came to playing the trumpet because there was no trombone — which he wanted to learn at the age of seven — in the local music store. His progress was extraordinary, and before he finished high school he went on tour with Ted Rita's band. After a year in the US Army, Doc played with Tommy Dorsey, Charlie Barnett and Benny Goodman. In 1949 he went to New York and was hired as a staff musician at NBC. He played on many shows, among them those of Kate Smith, Eddie Fisher, Steve Allen and Dinah Shore. In 1962 he became a regular member of Skitch Henderson's Orchestra.

Today Doc is Musical Conductor of the 'Tonight Show', he recently signed with RCA Records — his first album is called 'Brass Roots' — he received the Playboy Poll Award for 1970 as Conductor and First trumpet, and recently appeared in the Persian Room of New York's Plaza Hotel. He also plays in all of the Johnny Carson concerts, conducts brass clinics, and is a guest with major symphony orchestras around the country. He recently appeared with Arthur Fiedler and the Boston Pops Orchestra in Ames, Iowa.



MAX HOBART, Acting concertmaster of the Boston Pops Orchestra, was appointed to the third chair in the first violin section of the Boston Symphony three years ago. He studied with Vera Barstow, who guided him especially towards chamber music. As a result of winning the Coleman auditions in Pasadena, California, he was invited to study and coach with the Quartetto Italiano. In 1956, as a member of the Graduate String Quartet of the University of Southern California, he made a twelve-week tour of Europe, during which he performed in Venice with the Virtuosi di Roma.

Since he came to Boston, Max Hobart has been active in many spheres of musical activity. He has been a member of the Violone Ensemble, which gave concerts throughout New England, and has given recitals at the New England Conservatory and the Gardner Museum. He has performed the Violin concerto by Mendelssohn with the Boston Pops, and taken part in the recent recording by the Boston Symphony Chamber Players of the G major Quintet by Dvořák for Deutsche Grammophon. Concertmaster of the Newton Symphony, with whom he has appeared as soloist, Max Hobart is a faculty member of the New England Conservatory, and of the Berkshire Music Center at Tanglewood.

Saturday Evening April 29 1972 at 8.30

Fifth Program

ARTHUR FIEDLER *Conductor*

REVISED PROGRAM

†Marche Militaire — *Schubert*

*Overture to 'Der Freischütz' — *Weber*

Concerto for Trumpet and Orchestra — *Lovelock*

Allegro
Moderato
Allegro

Soloist DOC SEVERINSEN

†From 'Irish Suite' — *Anderson*

The Last Rose of Summer – The Girl I Left Behind Me

*Selection from 'Carousel' — *Rodgers*

What's the Use of Wond'rin'? – Waltz – If I Loved You – June Is Bustin' Out All Over

Goin' Out of My Head — *Randazzo-Weinstein*

DOC SEVERINSEN and ORCHESTRA

*Cabaret — *Kander*

REGIS COLLEGE GLEE CLUB

ANNA GALLOS *Director*

JANICE ROKOWSKI '72 *Accompanist*

Sound the Trumpet — *Purcell*

Gavotte for Bach — *arr. Williams*

Selections by George M. Cohan

Yankee Doodle Dandy — *arr. Ehret-Toder*

Harrigan — *arr. Casey*

Mary's a Grand Old Name

You're a Grand Old Flag — *arr. Ehret-Toder*

Betsy Filon '73, The Carondeliers, and Glee Club

REGIS ALMA MATER

Prelude to 'Die Meistersinger' — *Wagner*

Ave Maria — *Bach-Gounod*

Soloist MAX HOBART

Berlin Bouquet — *arr. Mason*

Say It with Music – Blue Skies – A Pretty Girl Is Like a Melody – Always – Alexander's Ragtime Band

Among those present: Regis College Guild; Lesley College; The Kumdubble Klub of the Bethlehem Covenant Church of Worcester

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

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THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Saturday Evening April 29 1972 at 8.30

Fifth Program

ARTHUR FIEDLER *Conductor*

*Marche Militaire — *Schubert*

*Overture to 'Der Freischütz' — *Weber*

Concerto for Trumpet and Orchestra — *Lovelock*

Allegro
Moderato
Allegro

Soloist DOC SEVERINSEN

†From 'Irish Suite' — *Anderson*

The Last Rose of Summer – The Girl I Left Behind Me

*Selection from 'Carousel' — *Rodgers*

What's the Use of Wond'rin'? – Waltz – If I Loved You – June Is Bustin' Out All Over

Hey, Jude — *Lennon-McCartney*

DOC SEVERINSEN and ORCHESTRA

*Cabaret — *Kander*

REGIS COLLEGE GLEE CLUB

ANNA GALLOS *Director*

JANICE ROKOWSKI '72 *Accompanist*

Sound the Trumpet — *Purcell*

Gavotte for Bach — *arr. Williams*

Selections by George M. Cohan

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Sunday April 30 1972

TONIGHT'S SOLOIST

A biography of LEO LITWIN is printed on page 22

The cover photograph of Arthur Fiedler is by James Holland, and appears in his book 'Mr Pops', published by Barre.



Michael Peirce

Pops 1971 — Big Bird makes his debut as guest conductor of the Boston Pops

Sunday Evening April 30 1972 at 8.30

Sixth Program

HARRY ELLIS DICKSON *Conducting*

Code of Honor, March	*DeGrazia*
*Overture to 'Poet and Peasant'	*Suppé*
Panis Angelicus	*Franck*
*From 'Irish Suite'	*Anderson*
Irish Washerwoman – Minstrel Boy – The Last Rose of Summer – The Rakes of Mallow	
*Rhapsody in Blue, for Piano and Orchestra	*Gershwin*
Soloist LEO LITWIN	
*Bacchanale, from 'Samson and Delilah'	*Saint-Saëns*
Selection from 'No, No, Nanette'	*Youmans*
Introduction – I Want to be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette	
*The Typewriter	*Anderson*
†*Those Were the Days	*Raskin*

Leo Litwin plays the Baldwin piano

Among those present: Boston Kiwanis; Association of Catholic College Alumnae — Chestnut Hill, D'Youville, Georgetown Visitation, Manhattanville, Marymount, Mount St Mary, Mount St Vincent, New Rochelle, St Joseph (Hartford), St Joseph (Maryland), St Rose, Rosary Hill; Women's Community League of Weston Newcomers' Club; Newcomers Club of Wellesley; Lincoln Newcomers Club; Babson College Graduate Student Association

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2. Pastene Riesling
A fresh, fragrant white wine, pleasantly dry

8. Charles Krug Chablis
Well balanced, full, rich, dry

4. Lambrusco Castel Ruboun by Cavalli.
Slightly effervescent. Lively bouquet

10. Sichel Blue Nun Label Liebfraumilch
A favorite white wine from Germany

12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds

24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet

60. Avelar Rosé
Medium dry pink wine with a hint of crackle

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona

26. Alexis Lichine Rosé d'Anjou
Subtly sweet, pale pink

22. Pastene Vin Rosé
Fresh, lively, pleasantly dry pink wine

14. Alexis Lichine Pouilly Fuissé
Dry with a delicate bouquet and finesse

Pastene Wine & Spirits Company, Inc.
Somerville, Mass.

The Pops Wine List

	CHAMPAGNES & SPARKLING WINES	Bot.	½ Bot.
1	S.S. Pierce Extra Dry Champagne	8.00	
3	S.S. Pierce Sparkling Burgundy	8.00	
5	Great Western Extra Dry Champagne	8.00	5.00
6	*Gancia Asti Spumanti	9.00	
7	Great Western Sparkling Burgundy	8.00	5.00
9	*Bollinger Brut Special Cuvée Champagne	13.00	7.50
28	*Le Duc Brut, Blanc de Blancs, Vintage Champagne	8.50	5.00
29	*Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	14.00	
30	*Taittinger Brut La Française Champagne	13.00	7.50
31	Tiburon Extra Dry Californian Champagne	8.00	5.00
33	*Sparkling Rosé d'Anjou (Baumard) 1964	8.50	
45	Tiburon Californian Cold Duck	7.00	
52	*François Cold Duck	7.00	
17	Champagne Cocktail for Two – 3.00		

WHITE WINES

		Bot.	½ Bot.
2	Pastene Riesling	3.50	
8	C. Krug Chablis	4.00	3.00
10	*Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
12	*Bolla Soave	5.00	3.00
14	*Pouilly Fuissé (A. Lichine)	6.00	
16	*Pinot Chardonnay (A. Lichine)	5.00	
19	*Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21	*Langenbach Bernkastler Meister Krone	5.00	
32	*Liebfraumilch, Vintage – Madrigal	5.50	3.00
34	*Pouilly Fuissé Vintage, (L. Jadot)	6.00	4.00
35	*Liebfraumilch Blackfriars	5.00	3.00
36	*Chablis, Vintage, (A. Pic)	6.00	4.00
41	*Riesling d'Alsace 1969 (Rene Schmidt)	5.00	3.00
53	*Liebfraumilch (Karl von Stetten) – qts.	4.50	

RED WINES

		Bot.	½ Bot.
4	*Lambrusco (Castel Ruboun)	4.50	3.00
20	*Bolla Valpolicella	5.00	3.00
24	*Beaujolais (A. Lichine)	5.00	3.00
40	*Beaujolais Jadot, Vintage (L. Jadot)	5.00	3.00
42	*Margaux, Vintage (Ginestet)	5.00	3.00
44	*Château Pavie-Decesse 1966, St Emilion	5.00	
46	*Chateauneuf du Pape 1969 (Dom. de Beaurenard)	6.00	4.00
49	*Beaujolais Villages 1970 (Remoissenet)	5.50	3.50

ROSÉ WINES

		Bot.	½ Bot.
22	Pastene Vin Rosé	3.50	2.50
26	*Rosé d'Anjou (A. Lichine)	5.00	3.00
47	*Rosé d'Anjou 1970 (La Cour de Pierre)	5.00	3.00
48	*Cabernet Rosé d'Anjou 1970 (Marmot)	4.00	
50	*Moura Basto Rosé (E.B.) (Portugal)	4.00	2.30
54	*Costa do Sol (Portugal)	5.00	3.00
60	*Quinta do Avelar Rosé	4.50	3.00

	SHERRY	Glass	
27	*Duff Gordon Amontillado (Dry)	6.00	1.00

	WINE PUNCH	Pitcher	Glass
	Claret or Sauterne Punch	3.00	1.00
	Claret Lemonade	3.00	1.00

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Please order by number and indicate whether you wish a bottle or ½ bottle

MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON THE FOLLOWING PAGES



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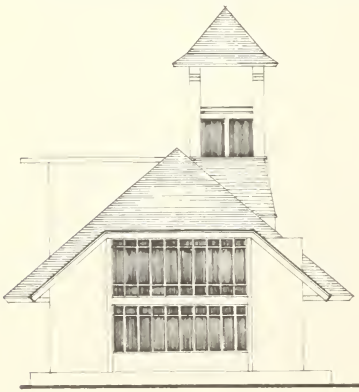
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Here you will find over 200 types of domestic and imported cheeses, more than 600 select French, German, and American wines, and an exciting selection of gourmet delicacies.

Upstairs, are spices from all corners of the world and pots, pans and cookbooks to help you conjure up your own thing. Resident experts in both foods and wines will also be available for consultation for that different meal.

As soon as we're open, why not drop in, browse a while over some exotic blend of tea or coffee, and enjoy a taste of the good life at The Concord Grape.

THE CONCORD GRAPE
at the depot
concord, massachusetts

The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.50	Breast of Turkey	1.50
Country Ham and Swiss Cheese	1.30	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	1.75
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.40
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels	.25		Cheese Wafers	.25	
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75

Mixed Nuts (no peanuts) 75 1.05

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	1.00
Miniatures – 5½ oz.	1.25	Pepp.-Wtg.-Coffee Patties	.75

French Tissot Drops – Hard Candies .40

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple . .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Coca-Cola	.25
Pops Punch, Pitcher	2.00	Rimuss Imported Grape Juice	
Lemonade, Glass	.50	7 oz. (White or Red)	.75
Lemonade, Pitcher	2.00	Bottle, 23 oz. (White or Red)	2.50
Canada Dry Ginger Ale, 7 oz.	.25		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 29
BEER & ALE & CIGARETTE LIST ON PAGE 35
FIRST BALCONY SERVICE — HUNTINGTON AVENUE FOYER
SECOND BALCONY SERVICE — STAGE END OF LEFT CORRIDOR

POPS CLASSICS

Area Sampler
66 Ch. Pichon Lalande
69 Ch. Cantebau-Couhins
69 Brouilly — Remoissenet
69 Savigny-Les-Beaune — Remoissenet
70 Pouilly-Fuisse — Remoissenet
69 Gewurztraminer — Rene Schmidt
65 Cote Rotie-Cote Blonde
67 Anjou Rouge
nv Heitz Zinfandel
nv Deutz Champagne
69 Trierer Thiergarten Spatlese
64 Quarts du Chaume
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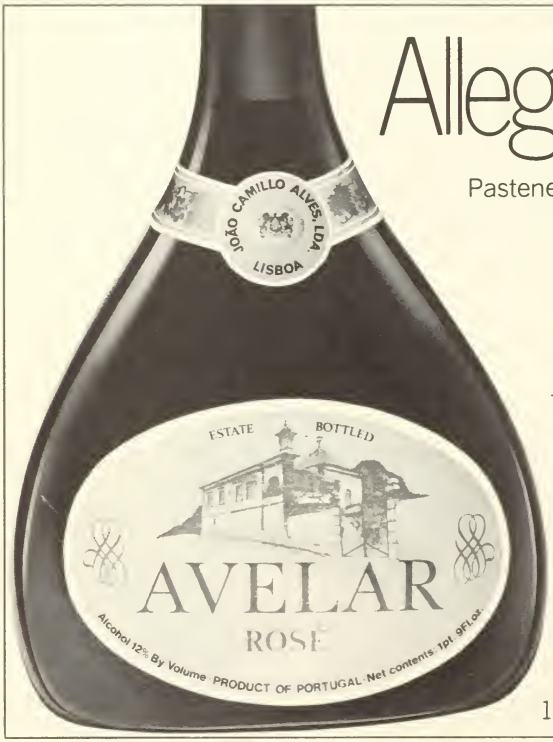
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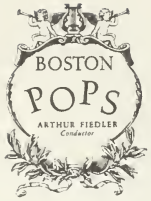
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Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Box Office hours — The Box Office is open Monday through Saturday from 10 am until 6 pm, except on concert nights, when it remains open until the program has begun. The Box Office is open on Sunday, only when there is a concert, from 1 pm until the program begins.

Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

Restrooms for women are located on the Floor and First Balcony levels; for men on the First Balcony level.

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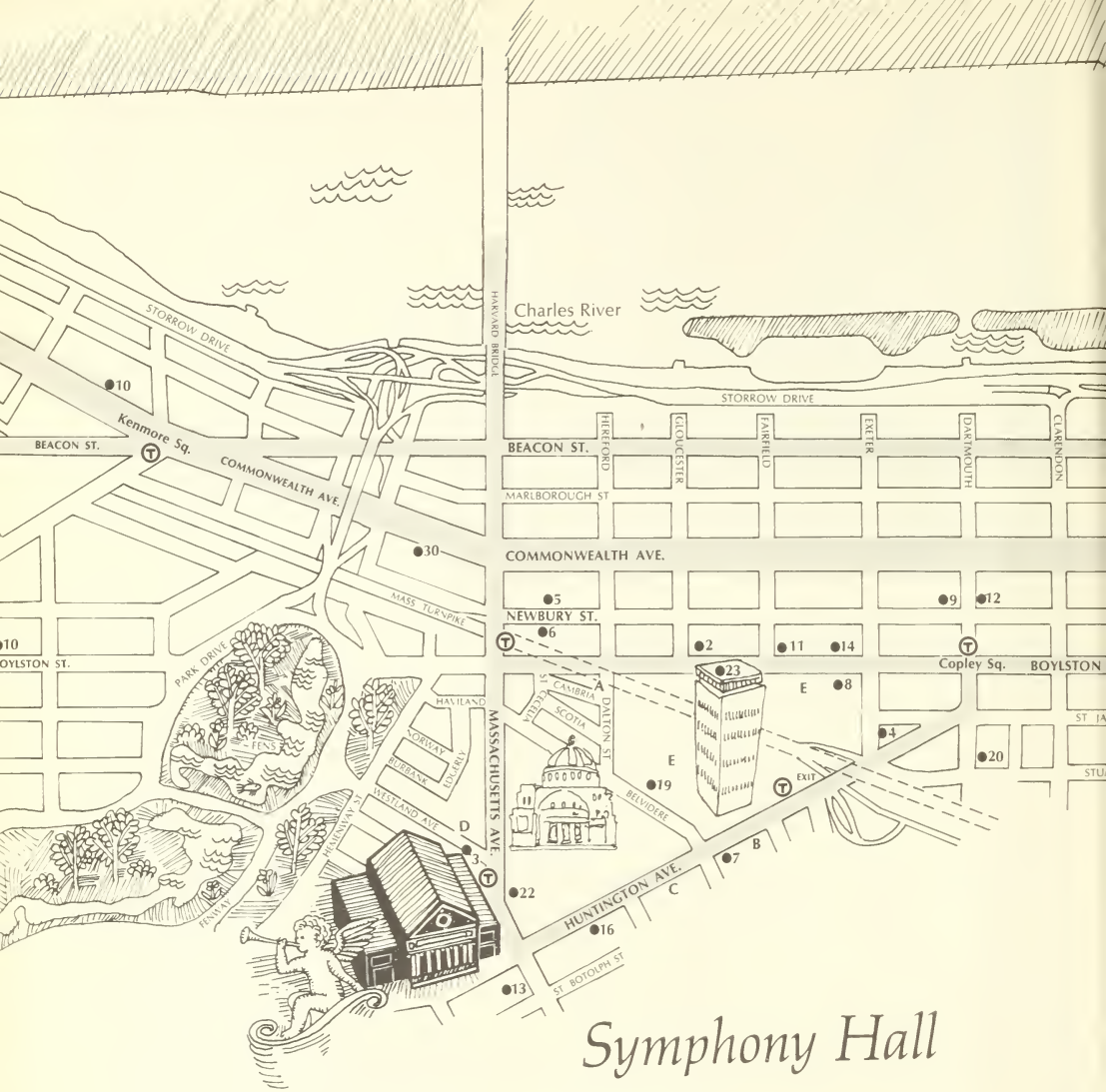
Public telephones are located in the Huntington Avenue lobby.

Drinking fountains are located on each level.

Doctors expecting emergency calls should leave their name and seat location at the Switchboard, located by the Massachusetts Avenue lobby.

A map of the area surrounding Symphony Hall, which shows the location of convenient parking facilities and restaurants, is printed elsewhere in the program.

The taking of photographs and the use of recording equipment during musical performances is not allowed.



Symphony Hall



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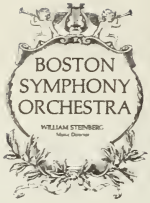
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Kennedy's main asset can be converted into liquid currency only by going into the primaries, a path he has foresworn. So he waits until Muskie loses a few primaries. But another irony clouds this waiting period: nobody is in shape to beat Muskie because Kennedy has so monopolized the attention and energies of those seeking an alternative to Muskie.

The endorsement of Muskie by Sen. John V. Tunney of California was final proof that the Kennedy-for-President drive is mostly gossip and gossamer. Tunney rang down the curtain on the great scenario before an out-of-town tryout.

MARTIN F. NOLAN, *December 10, 1971*

Martin F. Nolan writes for The Globe.

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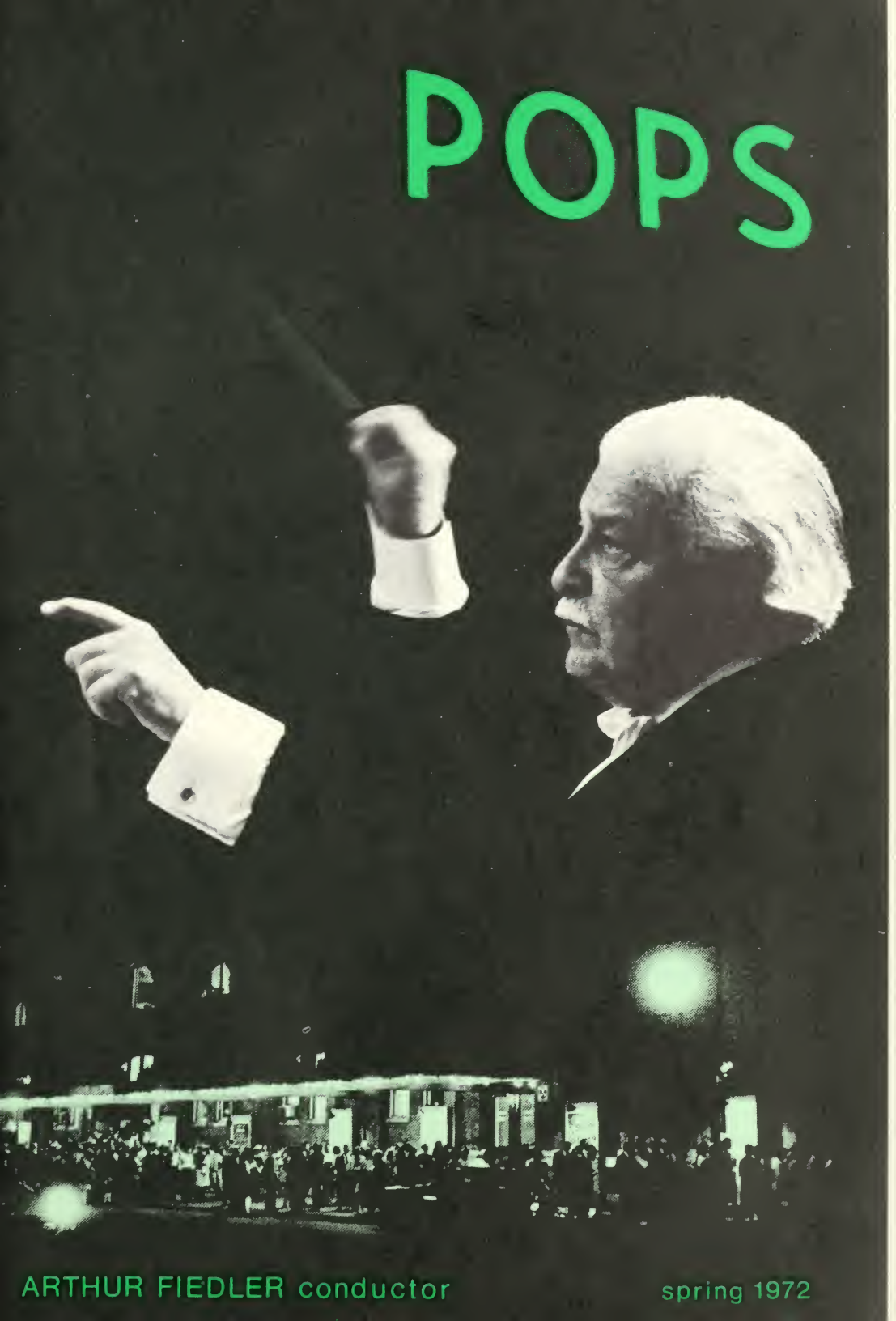
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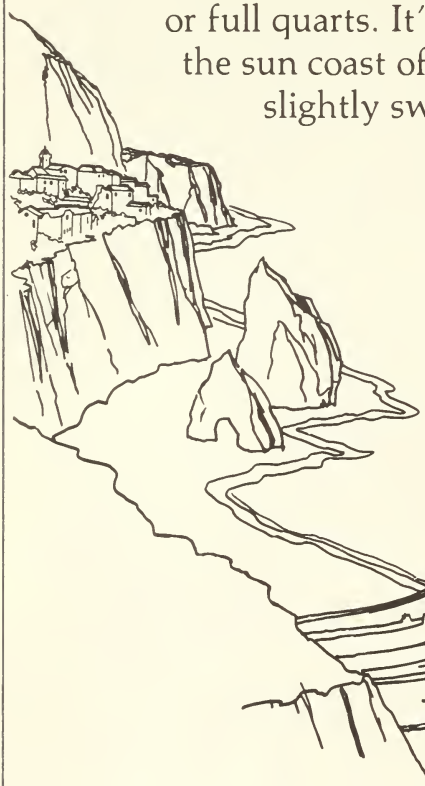
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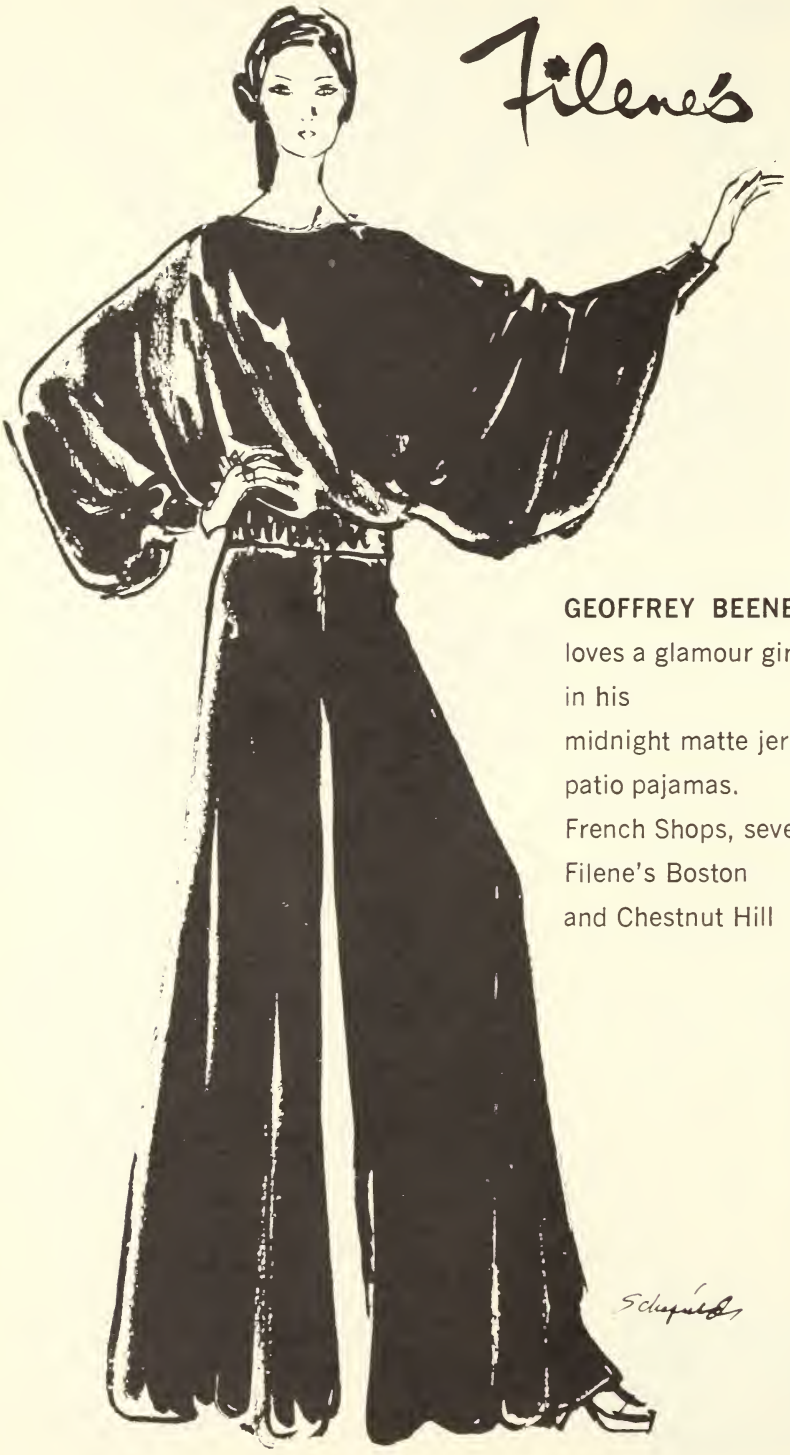
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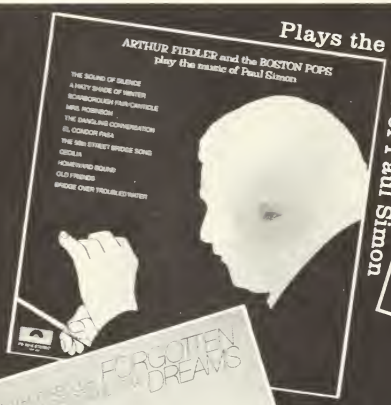
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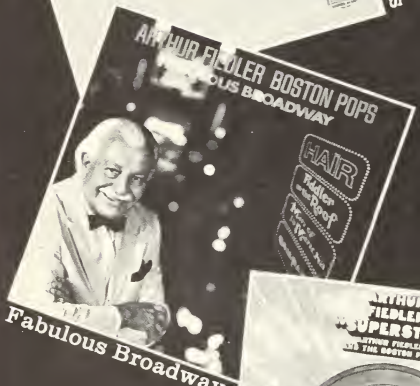
Encore (Fiedler's Greatest Hits)



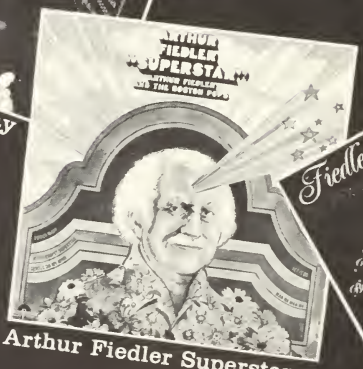
Forgotten Dreams

Fancy-free Fiedler
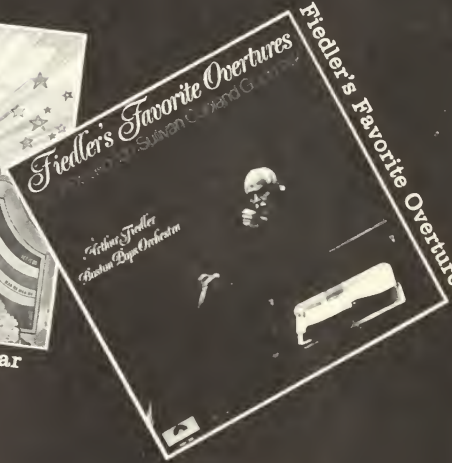
Anywhere his questing musical imagination takes him, that's where Arthur Fiedler takes the Boston Pops. From show tunes to Shostakovich, from Sousa to "Superstar."



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ARTHUR FIEDLER



John A. Wolters

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fourteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.



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Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

Arthur Fiedler and Harry Ellis Dickson at the wall dividing East and West Berlin during the 1971 European tour



Ed Fitzgerald

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HARRY ELLIS DICKSON



William Shisler

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Last year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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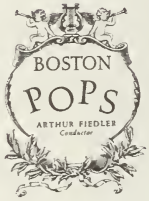
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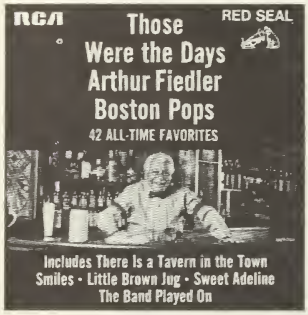
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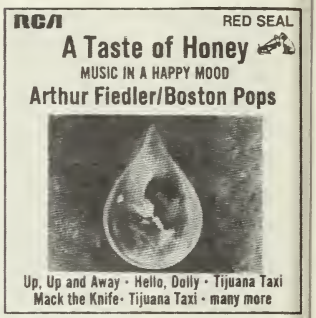
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THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a second and third series last year and this.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. Earlier this year the Pops Orchestra played in Ames, Iowa, in Chicago, Illinois, and made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-seven years old this year, the Boston Symphony ninety-one, and Arthur Fiedler, incredibly, is seventy-seven. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

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Monday May 1 1972

TONIGHT'S SOLOIST

HELEN ZOE DUNCAN, Associate Professor of Music at Wheaton College, is a graduate of the New England Conservatory of Music and Boston University. She also attended the Fontainebleau School of Music in France. Her teachers were Boris Goldovsky, Jean Casadesus and Bela Nagy. During her busy career she has given concerts in the Philippines, Japan and Korea, under the sponsorship of the USO. Helen Zoe Duncan has appeared on several occasions in past seasons with the Boston Pops.

Summer 1970 — Arthur Fiedler arrives at Tanglewood in the Old Lenox fire truck for his Pops Pension Fund Concert



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CANADA DRY

Monday Evening May 1 1972 at 8.30

Seventh Program

ARTHUR FIEDLER *Conductor*

*Wien bleibt Wien, March	*Schrammel*
Eine kleine Nachtmusik K. 525 Allegro Romance: andante Menuetto: allegretto Rondo: allegro	*Mozart*
*Liebesfreud	*Kreisler*
Finale (Allegro con fuoco) from Symphony No. 4 in F minor Op. 36	*Tchaikovsky*

*Symphonic Variations for Piano and Orchestra *Soloist* HELEN ZOE DUNCAN	*Franck*
†*By the Beautiful Blue Danube, Waltzes	*Strauss*
*Feuerfest Polka	*Josef Strauss*

*Selection from 'West Side Story' I Feel Pretty – Maria – Something's Coming – Tonight – One Hand, One Heart – Cool – America	*Bernstein*
Leaving on a Jet Plane	*Denver*
*Strike Up the Band	*Gershwin-Green*

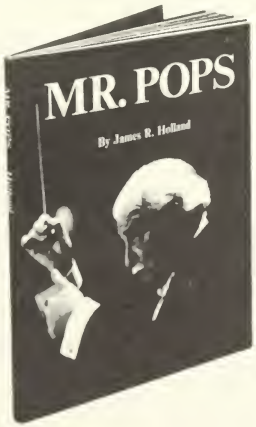
Among those present: Fisher Junior College; Wheaton College; Edison Electric Institute; Boston District Office, Factory Mutual System, Norwood

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If you've got the time, we've got the beer.

Miller



by James Holland

A delightful photographic essay, showing Arthur Fiedler pursuing a variety of professional and personal activities.

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Tuesday May 2 1972

TONIGHT'S SOLOISTS



ROBERTA PETERS, star of the Metropolitan Opera, makes her first appearance with Arthur Fiedler and the Boston Pops this evening. Since her debut at the Metropolitan twelve years ago, she has become internationally acclaimed, and has sung in the world's most prestigious music centers, among them the Royal Opera House, Covent Garden, the Salzburg Festival and the Vienna State Opera. She has also toured in the USSR, as well as in all parts of the United States. Her many roles include the Queen of the night in *The magic flute,* Lucia in *Lucia di Lammermoor,* Adele in *Die Fledermaus,* and the lead in Menotti's *The last savage.* She is a frequent television performer, and has made many recordings on the Deutsche Grammophon, RCA, Columbia and Command labels. Despite her busy schedule, Roberta Peters has found time to write a book, *Debut at the Met,* in collaboration with Louis Biancolli, and to bring up her two sons.

ALICIA EDELBERG, a native of Northampton, a music major at Smith College, and Concertmistress of the Smith-Amherst Orchestra, has studied the violin for sixteen years. This summer she will be one of eight violinists invited to take part in a String Quartet Seminar in San Francisco under the guidance of the Lenox String Quartet. She has recently been nominated for a Fulbright scholarship. She makes her debut this evening with the Boston Pops.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Tuesday Evening May 2 1972 at 8.30

Eighth Program

ARTHUR FIEDLER *Conductor*

SMITH NIGHT

*Wien bleibt Wien, March — *Schrammel*

Eine kleine Nachtmusik K. 525 — *Mozart*
Allegro
Romance: andante
Menuetto: allegretto
Rondo: allegro

Ach Ich Liebte, from 'The Abduction from the Seraglio' — *Mozart*
Voices of Spring — *Strauss*
ROBERTA PETERS

†*By the Beautiful Blue Danube, Waltzes — *Strauss*

'The Merry Widow' Waltz (I Love You So) — *Lehár*
My Hero, from 'The Chocolate Soldier' — *Oscar Straus*
Laughing Song, from 'Die Fledermaus' — *Strauss*
ROBERTA PETERS

*Feuerfest Polka — *Josef Strauss*

*Fast Track Polka — *Eduard Strauss*

SMITH ALMA MATER

*Introduction to Act 3, from 'Lohengrin' — *Wagner*

First Movement (Allegro molto appassionato) from — *Mendelssohn*
Violin Concerto in E minor Op. 64
Soloist ALICIA EDELBERG '72

†Love Story — *Lai*

†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

Among those present: Smith College; New England Alumni Association of Princeton University; Lawrence General Hospital School of Nursing

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

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Wednesday May 3 1972

TONIGHT'S SOLOISTS



MAX HOBART, Acting concertmaster of the Boston Pops Orchestra, was appointed to the third chair in the first violin section of the Boston Symphony three years ago. He studied with Vera Barstow, who guided him especially towards chamber music. As a result of winning the Coleman auditions in Pasadena, California, he was invited to study and coach with the Quartetto Italiano. In 1956, as a member of the Graduate String Quartet of the University of Southern California, he made a twelve-week tour of Europe, during which he performed in Venice with the Virtuosi di Roma.

Since he came to Boston, Max Hobart has been active in many spheres of musical activity. He has been a member of the Violone Ensemble, which gave concerts throughout New England, and has given recitals at the New England Conservatory and the Gardner Museum. He has performed the Violin concerto by Mendelssohn with the Boston Pops, and taken part in the recent recording by the Boston Symphony Chamber Players of the G major Quintet by Dvořák for Deutsche Grammophon. Concertmaster of the Newton Symphony, with whom he has appeared as soloist, Max Hobart is a faculty member of the New England Conservatory, and of the Berkshire Music Center at Tanglewood.



ANTHONY and JOSEPH PARATORE, pianists and native Bostonians, come from a family whose seven members are all musicians. Anthony, a graduate of Boston University's School of Fine and Applied Arts and the Juilliard School of Music, has earned three degrees in music. He has completed two concert tours of the Caribbean and South America. Joseph, his brother, is also a graduate of Boston University's School of Fine and Applied Arts, where he received the Aaron Richmond Memorial Scholarship Award. At seventeen, Joseph was chosen to perform with the Boston Symphony conducted by Harry Ellis Dickson in the Youth Concert Series. The Paratore Brothers have appeared together at Lincoln Center and have performed as soloists on many occasions with Arthur Fiedler and the Boston Pops at Symphony Hall and at the Esplanade Concerts, and on the television series 'Evening at Pops'. They have appeared with numerous symphony orchestras including the Detroit Symphony, the Denver Symphony, and the Washington National Symphony. This season the Paratore Brothers have performed at many schools in New York and New England as part of the Lincoln Center Student Program.

Wednesday Evening May 3 1972 at 8.30

Ninth Program

HARRY ELLIS DICKSON *Conducting*

*Triumphal March, from 'Aida' — *Verdi*

*Overture to 'Die Fledermaus' — *Strauss*

*Largo, from 'Xerxes' — *Handel*
Soloist MAX HOBART

*Suite from 'Gaîté Parisienne' — *Offenbach*
Overture – Allegro brillante – Polka – Galop – Valse – March – Can-Can – Finale

*The Animals' Carnival, Grand Zoological Fantasia — *Saint-Saëns*
(Verses by Ogden Nash)
Introduction and Royal March of the Lion – Cocks and Hens – Horses of Tartary (Fleet Animals) – Tortoises – The Elephant – Kangaroos – Aquarium – Personages with Long Ears – The Cuckoo in the Depth of the Forest – Aviary – Pianists – Fossils – The Swan – Finale
Soloists ANTHONY and JOSEPH PARATORE
Narrator JOANNE PARATORE

†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

†Raindrops Keep Fallin' on My Head — *Bacharach*

*St Louis Blues March — *Handy*

Among those present: Garland Junior College; Boston Architectural Center Alumni Association; Couples Club of the First Church Congregational of Methuen; Triple F Guild of Beverly

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At the age of five JOANNE PARATORE sang 'The Star Spangled Banner' at her uncle's testimonial and received a standing ovation. Shortly afterwards her professional career began. Throughout her childhood, Joanne made numerous talking and singing commercials for radio and television. Today, as a contemporary singer, she sings solos as well as duets with her sister Marie, and together with brothers Anthony and Joseph she forms a performing group known as 'The Paratore Family'. A favorite attraction in the New England area, 'The Paratore Family' has performed extensively at hotels, conventions, and for numerous private organizations. As a narrator, Joanne has appeared with many civic symphony orchestras in Massachusetts, Rhode Island and Connecticut. This evening she makes her debut with the Boston Pops.

TONIGHT'S SOLOISTS



FERRANTE & TEICHER have appeared in concert halls throughout the United States, Canada and Europe. Each year their travels take them some 200,000 miles, and they perform well over 100 concerts, as well as playing regularly with symphony orchestras. Two months of the year they spend composing, arranging, and recording for United Artists. They also make frequent guest appearances on major television network shows. The sales of their records, including singles and albums, have passed the twenty-million mark, and they have become known as 'The Movie Theme Team'. Ferrante & Teicher make their debut this week with Arthur Fiedler and the Boston Pops.

The cover photograph of Arthur Fiedler is by James Holland, whose recent book 'Mr Pops' is published by Barre.

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Thursday Evening May 4 1972 at 8.30

Tenth Program

ARTHUR FIEDLER *Conductor*

BOWDOIN NIGHT

*Overture to 'The Gypsy Baron'	*Strauss*
†*Clair de lune	*Debussy*
*Marche Slave	*Tchaikovsky*

Stephen Foster Medley	*Foster*
Malagueña	*Lecuona*
Selection from 'Fiddler on the Roof'	*Bock*
Soloists FERRANTE & TEICHER	
†Wives and Lovers (Hey, Little Girl)	*Bacharach*
BOWDOIN COLLEGE MEDLEY	*arr. Bodge*
Glasses Clinking High – Bowdoin, to Thee We Sing – Beneath the Pines – Forward the White – Bowdoin Beata	
Conducted by DONALD G. CALDWELL	

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Ein Stündlein Wohl vor Tag	*Distler*
Crabbed – Age and Youth	*Baksa*
Grossfader's Historiker-Versen	*Pfautsch*
Medley from 'The Sound of Music'	*Rodgers*

THE MEDDIEBEMPSTERS
ANDREW MIRCHEL '72 *Director*

Oh, You Beautiful Doll	Traditional
This Is the Time of the Evening	*arr. Hayes '61*
Mary	*arr. Ivy '61*
Eadie of the Eagle Hotel	*arr. Hayes '61*
A Lovely Way to Spend an Evening	*Randall*
Dry Bones	Traditional

Ferrante & Teicher play Baldwin pianos

Among those present: University of Minnesota Alumni Association, Boston Chapter

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Ferrante & Teicher

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Friday Evening May 5 1972 at 8.30

Eleventh Program

ARTHUR FIEDLER *Conductor*

UNIVERSITY OF NEW HAMPSHIRE NIGHT

*Overture to 'The Gypsy Baron'	*Strauss*
†*Clair de lune	*Debussy*
*Marche Slave	*Tchaikovsky*

Stephen Foster Medley	*Foster*
Malagueña	*Lecuona*
Selection from 'Fiddler on the Roof'	*Bock*
Soloists FERRANTE & TEICHER	
†Wives and Lovers (Hey, Little Girl)	*Bacharach*

THE NEWHAMPSHIREMEN
HENRY WING *Director*
RONALD ROY *Accompanist*

Gloria (Missa Mater Patris)	*Josquin*
I Hear a Voice A-Praying	*Bright*
Eyes of a Child	*Lodge*
*Introduction to Act 3, from 'Lohengrin'	*Wagner*
Ave Maria	*Bach-Gounod*
Soloist MAX HOBART	
†*Final Dance (Malambo), from 'Estancia'	*Ginastera*

Ferrante & Teicher play Baldwin pianos

Among those present: University of New Hampshire Boston Alumni Club; Guild of St John of God

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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TONIGHT'S SOLOISTS

A biography of FERRANTE & TEICHER is printed on page 24

A biography of MAX HOBART is printed on page 22

Saturday May 6 1972

TONIGHT'S SOLOIST



LILIT GAMPEL, now only twelve years old, won the first prize in the Young Musicians Foundation Competition in Los Angeles in June 1970. A few months later she played the Violin Concerto by Mendelssohn to a packed house in Royce Hall at the University of California, with the Debut Orchestra of the Young Musicians Foundation. At that time Albert Goldberg, critic of the *Los Angeles Times,* wrote: 'Miss Gampel fulfills all qualifications of the traditional prodigy. Her musical instincts are as sound as her technique — this is a talent of tremendous promise.' Lilit Gampel makes her debut with the Boston Pops this evening.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.



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Saturday Evening May 6 1972 at 8.30

Twelfth Program

ARTHUR FIEDLER *Conductor*

Le Père de la Victoire, March — *Ganne*

*Overture to 'Candide' — *Bernstein*

*Ballet Music from 'Faust' — *Gounod*
Dance of the Nubian Slaves – Mirror Dance – Dance of Phryné

Violin Concerto in E minor Op. 64 — *Mendelssohn*
Allegro molto appassionato
Andante
Allegro molto vivace
Soloist LILIT GAMPEL

Selection from 'No, No, Nanette' — *Youmans*
Introduction – I Want to be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

*American Patrol — *Meacham-Hayman*

*Pomp and Circumstance, March No. 1 in D major — *Elgar*

†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

Twelfth Street Rag — *Bowman*

†*Bolero — *Ravel*

Among those present: Eastern Massachusetts Region, Women's American ORT; Parent-Faculty Club of Star of the Sea School; Pequossette Chapter, O.E.S.; Delta Kappa Gamma Society; Duxbury Newcomers Club; Pilgrim Congregational Church Couples Club and St John's Episcopal Church Couples Club of Duxbury; Women's Club of Norwell; American Association of University Women; Framingham Newcomers Club

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds

24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet

60. Avelar Rosé
Medium dry pink wine with a hint of crackle

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona

26. Alexis Lichine Rosé d'Anjou
Subtly sweet, pale pink

22. Pastene Vin Rosé
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14. Alexis Lichine Pouilly Fuissé
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5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumanti	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
9 *Bollinger Brut Special Cuvée Champagne	13.00	7.50
28 *Le Duc Brut, Blanc de Blancs, Vintage Champagne	8.50	5.00
29 *Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	14.00	
30 *Taittinger Brut La Française Champagne	13.00	7.50
31 Tiburon Extra Dry Californian Champagne	8.00	5.00
33 *Sparkling Rosé d'Anjou (Baumard) 1964	8.50	
45 Tiburon Californian Cold Duck	7.00	
52 *François Cold Duck	7.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
8 C. Krug Chablis	4.00	3.00
10 *Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
12 *Bolla Soave	5.00	3.00
14 *Pouilly Fuissé (A. Lichine)	6.00	
16 *Pinot Chardonnay (A. Lichine)	5.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21 *Langenbach Bernkastler Meister Krone	5.00	
32 *Liebfraumilch, Vintage – Madrigal	5.50	3.00
34 *Pouilly Fuissé Vintage, (L. Jadot)	6.00	4.00
35 *Liebfraumilch Blackfriars	5.00	3.00
36 *Chablis, Vintage, (A. Pic)	6.00	4.00
41 *Riesling d'Alsace 1969 (Rene Schmidt)	5.00	3.00
53 *Liebfraumilch (Karl von Stetten) – qts.	4.50	

RED WINES	Bot.	½ Bot.
4 *Lambrusco (Castel Ruboun)	4.50	3.00
20 *Bolla Valpolicella	5.00	3.00
24 *Beaujolais (A. Lichine)	5.00	3.00
40 *Beaujolais Jadot, Vintage (L. Jadot)	5.00	3.00
42 *Margaux, Vintage (Ginestet)	5.00	3.00
44 *Château Pavie-Decesse 1966, St Emilion	5.00	
46 *Chateauneuf du Pape 1969 (Dom. de Beaurenard)	6.00	4.00
49 *Beaujolais Villages 1970 (Remoissenet)	5.50	3.50

ROSÉ WINES	Bot.	½ Bot.
22 Pastene Vin Rosé	3.50	2.50
26 *Rosé d'Anjou (A. Lichine)	5.00	3.00
47 *Rosé d'Anjou 1970 (La Cour de Pierre)	5.00	3.00
48 *Cabernet Rosé d'Anjou 1970 (Marmot)	4.00	
50 *Moura Basto Rosé (E.B.) (Portugal)	4.00	2.30
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Quinta do Avelar Rosé	4.50	3.00

SHERRY	Glass	
27 *Duff Gordon Amontillado (Dry)	6.00	1.00

WINE PUNCH	Pitcher	Glass
Claret or Sauterne Punch	3.00	1.00
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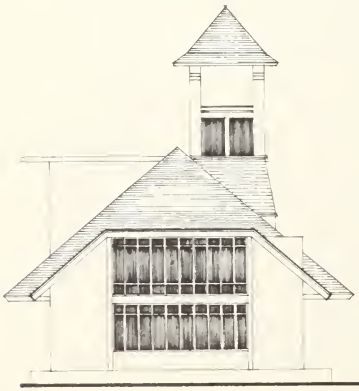
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The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.50	Breast of Turkey	1.50
Country Ham and Swiss Cheese	1.30	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	1.75
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.40
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels	.25		Cheese Wafers	.25	
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
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Lemonade, Pitcher	2.00	Bottle, 23 oz. (White or Red)	2.50
Canada Dry Ginger Ale, 7 oz.	.25		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 31
BEER & ALE & CIGARETTE LIST ON PAGE 35
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69 Savigny-Les-Beaune — Remoissenet
70 Pouilly-Fuisse — Remoissenet
69 Gewurztraminer — Rene Schmidt
65 Cote Rotie-Cote Blonde
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nv Heitz Zinfandel
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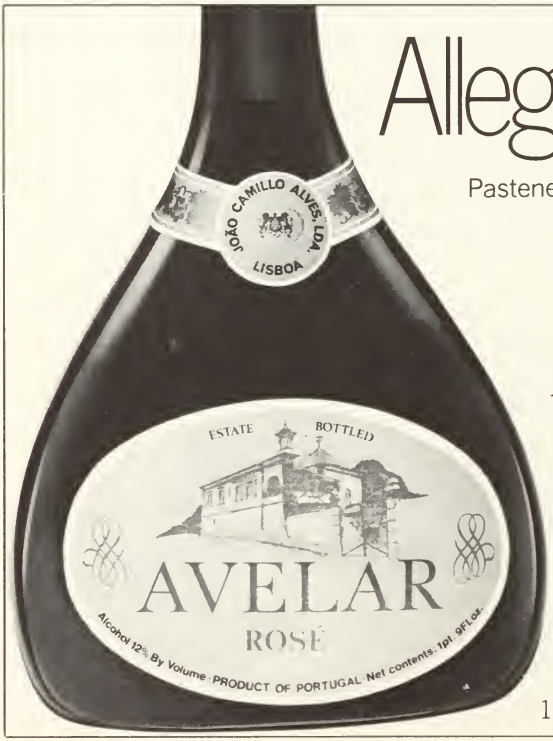
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66 Vosne-Romanee "Les Beaumonts"
62 Ch. La Tour de Mons
64 Chateauneuf-du-Pape — Nicolet
68 Savennieres
70 Rose d'Anjou
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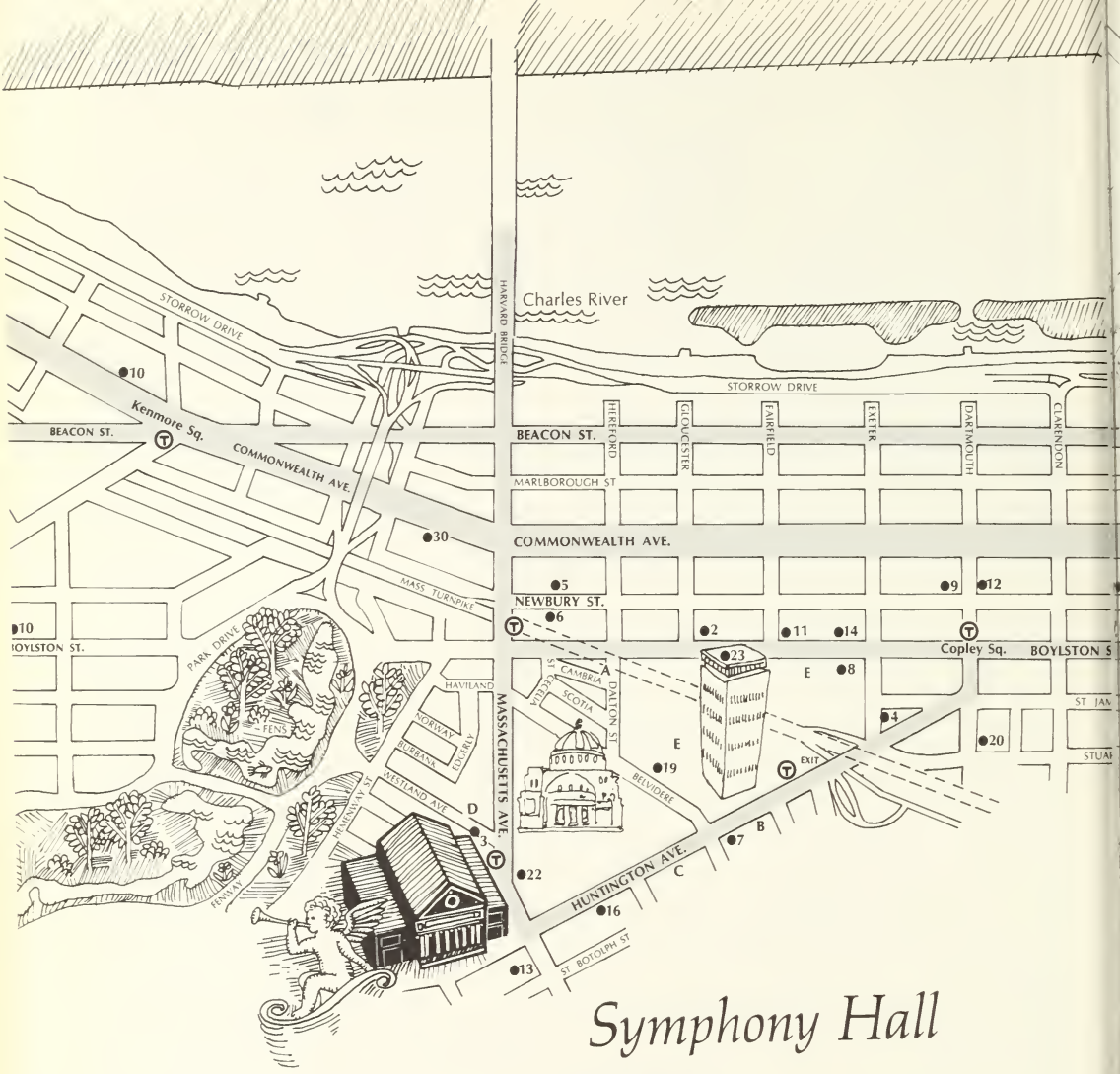
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The Tuesday evening concerts will be broadcast live by:

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The audience would help greatly by being reasonably quiet while the conductor is on the podium.

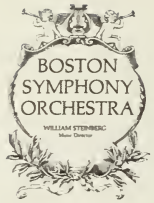


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Why is he prospering in the polls? Almost for the same reason Muskie is doing well among the people who decide the Democratic nomination. Perhaps this dichotomy is proof of the bankruptcy of the two-party system, but try telling that to an alderman in Pittsburgh.

Kennedy's is a bold, clear voice on a wide range of public issues. He is truly liberated from considerations of political gain, so he is deliberately controversial and flamboyant on Ireland, civil liberties and the oil depletion allowance.

Muskie's views seem identical to Kennedy's. But Muskie speaks less flashily — or less fervently — and politicians and many voters see him as a quieter, duller — or more stable — man, less of a boat-rocking paladin for the Party.

Kennedy's main asset can be converted into liquid currency only by going into the primaries, a path he has foresworn. So he waits until Muskie loses a few primaries. But another irony clouds this waiting period: nobody is in shape to beat Muskie because Kennedy has so monopolized the attention and energies of those seeking an alternative to Muskie.

The endorsement of Muskie by Sen. John V. Tunney of California was final proof that the Kennedy-for-President drive is mostly gossip and gossamer. Tunney rang down the curtain on the great scenario before an out-of-town tryout.

MARTIN F. NOLAN, *December 10, 1971*

Martin F. Nolan writes for The Globe.

The Boston Globe. Morning/Evening/Sunday. For home delivery, call 288-8000.





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The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

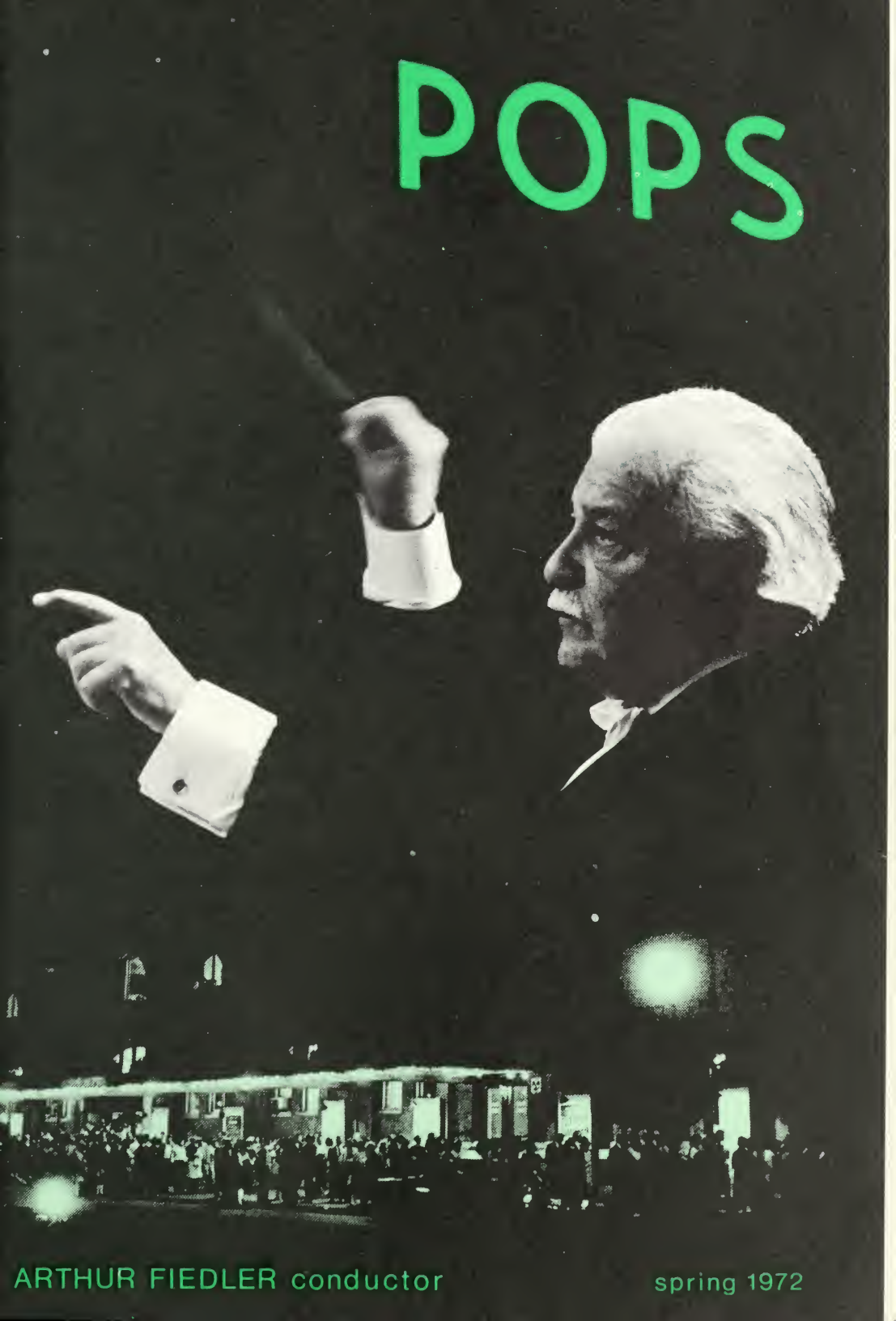
As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty-three years ago he founded the free outdoor Esplanade Concerts on the banks of the Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 48,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

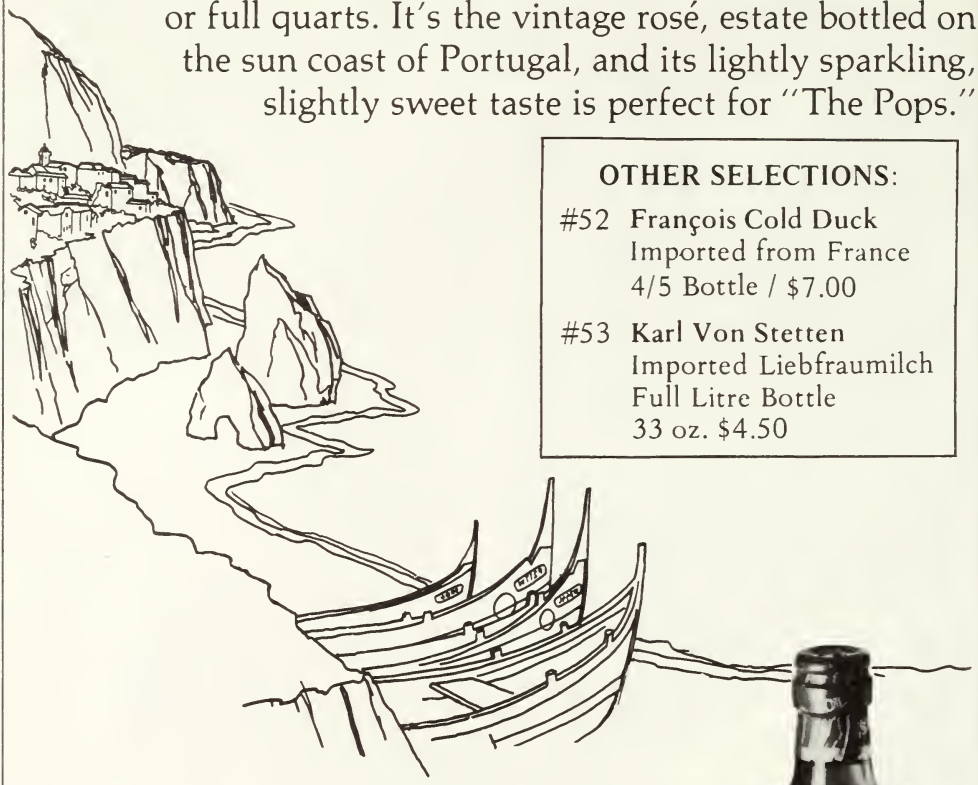
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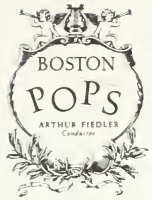
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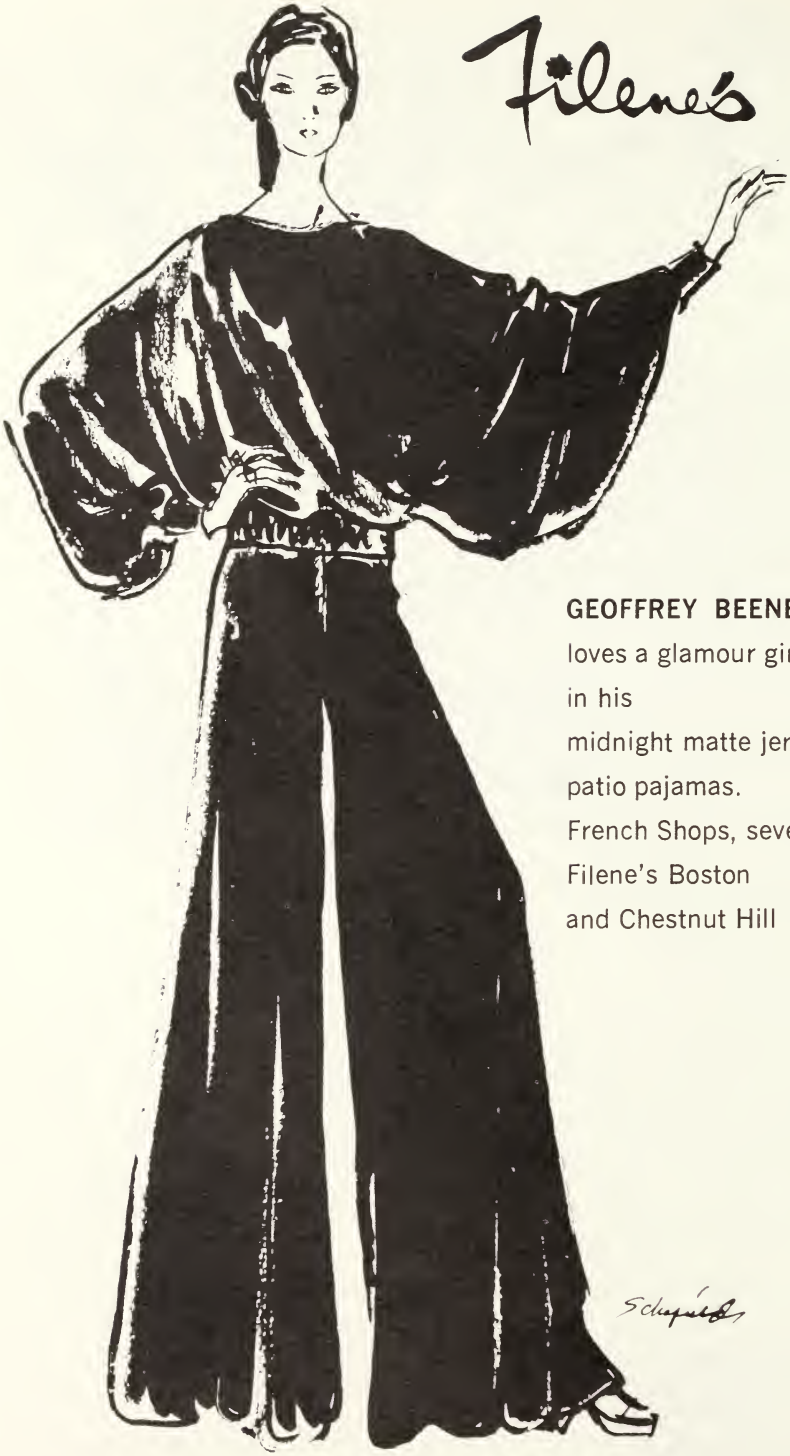
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Gottfried Wilfinger
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Laszlo Nagy
Michael Vitale

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William Marshall
Michel Sasson
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William Waterhouse
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Amnon Levy
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Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
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Lawrence Wolfe

flutes
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet
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bassoons
Ernst Panenka
Matthew Ruggiero

contra bassoon
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horns
Charles Yancich
Harry Shapiro
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Ralph Pottle
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trumpets
André Come
Gerard Goguen
Peter Chapman
Robert Mogilnicki

trombones
Ronald Barron
Paul Gay
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tuba
Chester Schmitz

timpani
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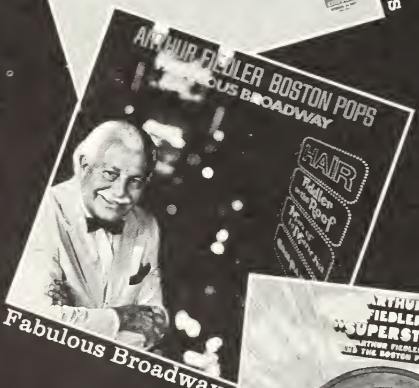
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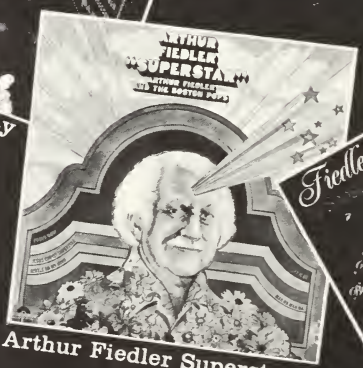
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ARTHUR FIEDLER



John A. Wolters

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fourteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.



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Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

Arthur Fiedler and Harry Ellis Dickson at the wall dividing East and West Berlin during the 1971 European tour



Ed Fitzgerald

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HARRY ELLIS DICKSON



William Shisler

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Last year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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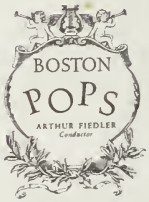
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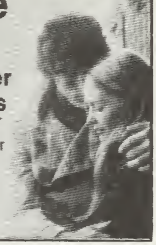
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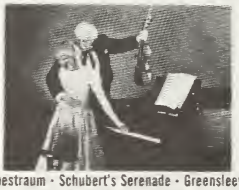


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THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a second and third series last year and this.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. Earlier this year the Pops Orchestra played in Ames, Iowa, in Chicago, Illinois, and made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-seven years old this year, the Boston Symphony ninety-one, and Arthur Fiedler, incredibly, is seventy-seven. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

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TONIGHT'S SOLOIST



ANTHONY PARATORE, a native Bostonian, is a graduate of Boston University's School of Fine and Applied Arts, where he studied piano with Dr Bela Nagy, and of the Juilliard School in New York, where he was awarded a scholarship to study with Mme Rosina Lhevinne. He has appeared on many occasions with the Boston Pops Orchestra conducted by both Arthur Fiedler and Harry Ellis Dickson at Symphony Hall and Tanglewood, and at the Esplanade Concerts. In addition to his solo appearances, Anthony Paratore performs in concert with his brother Joseph. The Paratore Brothers have been heard many times with the Boston Pops and last season on the television series 'Evening at Pops'. They have been soloists with many orchestras including the Detroit Symphony, the Denver Symphony, and the Washington National Symphony. This season the Paratore Brothers have performed at many schools in New York and New England as part of the Lincoln Center Student Program.

The first concert of the 1971 European tour — Arthur Fiedler acknowledges applause at London's Royal Albert Hall



Ed Fitzgerald

Monday Evening May 8 1972 at 8.30

Thirteenth Program

ARTHUR FIEDLER *Conductor*

*Pomp and Circumstance, March No. 1 in D — *Elgar*

*Overture to 'Mignon' — *Thomas*

Finale (Allegro con fuoco) from Symphony No. 9 in E minor Op. 95 'New World' — Dvořák

Piano Concerto No. 1 in B flat minor Op. 23 — *Tchaikovsky*

Allegro non troppo e molto maestoso
Andante semplice
Allegro con fuoco

Soloist ANTHONY PARATORE

*Selection from 'Carousel' — *Rodgers*

What's the Use of Wond'rin'? – Waltz – If I Loved You – June Is Bustin' Out All Over

I Feel the Earth Move — *Carole King*

*Up, Up and Away — *Webb*

Among those present: Arthur D. Little Inc.

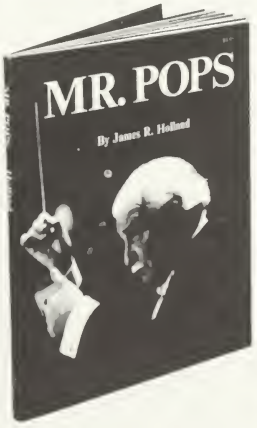
Arthur Fiedler has recorded the 'New World' Symphony with the Boston Symphony Orchestra for RCA

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If you've got the time, we've got the beer.

Miller



by James Holland

A delightful photographic essay, showing Arthur Fiedler pursuing a variety of professional and personal activities.

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TONIGHT'S SOLOIST



ANNE KOSCIELNY was born in Florida, where she gave her first public recital at the age of ten. While in high school she won an international competition, and later awards have included the Kosciuszko Foundation Chopin Prize, the Eastman School of Music Performer's Certificate and a Fulbright Scholarship for piano study at the Vienna Academy. Her teachers have been Cecile Genhart, Frank Mannheimer, Wladyslaw Kedra and Robert Goldsand. During the past season she has been soloist with the Hartford Symphony, has performed at Yale, at the University of Connecticut, and at Hartt College, where she is a member of the faculty. Last March she gave a recital in Wigmore Hall, London, and has appeared in Washington DC each year during recent seasons. She makes her debut with the Boston Pops this week.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.



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Tuesday Evening May 9 1972 at 8.30

Fourteenth Program

HARRY ELLIS DICKSON *Conducting*

HEART FUND NIGHT

*Introduction to Act 3, from 'Lohengrin'	*Wagner*
*Overture to 'Mignon'	*Thomas*
*Where Is Your Heart, from 'Moulin Rouge'	*Auric*
*Roumanian Rhapsody No. 1 in A Op. 11	*Enesco*

*Rhapsody on a Theme of Paganini, for Piano and Orchestra Op. 43 — *Rachmaninov*

Soloist ANNE KOSCIELNY

†Selection from 'Hair' — *MacDermot*

Aquarius – Donna – Frank Mills – Initials – Ain't Got No – Hair – Haré Krishna – Air – Good Morning Starshine – Let the Sunshine In

Until It's Time for You to Go — *Buffy Sainte-Marie*

†Bond Street — *Bacharach*

Among those present: Women's Division of the Heart Fund

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Wednesday May 10 1972

TONIGHT'S SOLOIST

A biography of ANNE KOSCIELNY is printed on page 20

Pops 1970 — Senator Edward M. Kennedy narrates Aaron Copland's *A Lincoln Portrait*



Michael Peirce

Wednesday Evening May 10 1972 at 8.30

Fifteenth Program

HARRY ELLIS DICKSON *Conducting*

COLBY JUNIOR COLLEGE NIGHT

On the Mall, March — *Goldman*

*Overture to 'The Merry Wives of Windsor' — *Nicolai*

*Minuet for Strings — *Boccherini*

*Suite from 'Carmen' — *Bizet*

Prelude and Aragonaise – Intermezzo – The Dragoons of Alcala – Les Toréadors

*Rhapsody on a Theme of Paganini, for Piano and Orchestra Op. 43 — *Rachmaninov*

Soloist ANNE KOSCIELNY

COLBY JUNIOR COLLEGE CONCERT CHOIR
DOROTHY CRUM *Director*
LINDSAY HENES *Accompanist*

The Gardener — *Brahms*
Sophomoric Philosophy — *Raymond Dvořák*
Raindrops Keep Fallin' on My Head — *Bacharach*
Matchmaker, Matchmaker, from 'Fiddler on the Roof' — *Bock*
Alma Mater — *Kiernan '34*

Selection from 'Kiss Me Kate' — *Porter*

Another Op'nin', Another Show – Wunderbar – So in Love – Always True to You in My Fashion

†Raindrops Keep Fallin' on My Head — *Bacharach*

Tiger Rag — *LaRocca*

Among those present: Colby Junior College Alumnae Association

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR & *RCA RECORDS — BALDWIN PIANO

TONIGHT'S SOLOISTS



William Shisler

MAX HOBART, Acting concertmaster of the Boston Pops Orchestra, was appointed to the third chair in the first violin section of the Boston Symphony three years ago. He studied with Vera Barstow, who guided him especially towards chamber music. As a result of winning the Coleman auditions in Pasadena, California, he was invited to study and coach with the Quartetto Italiano. In 1956, as a member of the Graduate String Quartet of the University of Southern California, he made a twelve-week tour of Europe, during which he performed in Venice with the Virtuosi di Roma.

Since he came to Boston, Max Hobart has been active in many spheres of musical activity. He has been a member of the Violone Ensemble, which gave concerts throughout New England, and has given recitals at the New England Conservatory and the Gardner Museum. He has performed the Violin concerto by Mendelssohn with the Boston Pops, and taken part in the recent recording by the Boston Symphony Chamber Players of the G major Quintet by Dvořák for Deutsche Grammophon. Concertmaster of the Newton Symphony, with whom he has appeared as soloist, Max Hobart is a faculty member of the New England Conservatory, and of the Berkshire Music Center at Tanglewood.

JOHN BUTTRICK, born in Philadelphia, attended the Juilliard School, where he studied piano with Beveridge Webster and composition with Bernard Wagenaar. For several summers he studied chamber music at the Marlboro School of Music, where his teachers included Rudolf Serkin and Claude Frank. He performs frequently in Europe, appearing as piano soloist, with orchestras and on radio. Since 1966 John Buttrick has also taught music theory and history at the Massachusetts Institute of Technology.

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CANADA DRY

Thursday Evening May 11 1972 at 8.30

Sixteenth Program

HARRY ELLIS DICKSON *Conducting*

*Semper Fidelis, March — *Sousa*

*Overture to 'Die Fledermaus' — *Strauss*

Ave Maria — *Bach-Gounod*
Soloist MAX HOBART

†*Bolero — *Ravel*

Piano Concerto in A minor Op. 54 — *Schumann*
Allegro affettuoso
Intermezzo: andantino grazioso
Allegro vivace
Soloist JOHN BUTTRICK

†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracles of Miracles – Sunrise, Sunset – Anatevka – To Life

†Raindrops Keep Fallin' on My Head — *Bacharach*

†*76 Trombones, from 'The Music Man' — *Willson*

Among those present: B'nai B'rith Women's Council; Ohio University Alumni; Boston Skidmore Club; Cardinal Cushing College; Weeden and Company Inc.

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TONIGHT'S GUEST CONDUCTOR



GEORGE WRIGHT BRIGGS JR, Director of Music at Beaver Country Day School, has had many years of experience in the musical field. He taught for thirteen years at the New England Conservatory, was Music Director of WBZ-TV and WBZ radio, directed the Harvard University Band, and was producer of Arthur Fiedler's *Boston Globe* TV series. Of his two pieces, the *20th Century-Gavotte* has been performed several times by Mr Fiedler, while *Commemoration,* the concert march, was commissioned several years ago by a graduate group at Harvard. It is appropriate that it should be played at Pops again this evening to commemorate the fiftieth anniversary of the Beaver Country Day School.

TONIGHT'S SOLOIST



MARTIN HOHERMAN began studying the cello with Eli Kochanski at the Warsaw Conservatory of Music when he was five, and gave his first concert as cello soloist with the Warsaw Philharmonic Orchestra at the age of twelve. Before World War Two he was cellist with both the Warsaw Philharmonic and the Radio Symphony Orchestras. He then travelled to Egypt, India and Ceylon as a member of the British Army, gave recitals throughout England, and returned to Ceylon as director of western music for their national radio system and as instructor of cello. He composed several children's songs performed by Ceylonese children's choirs which he trained, and among his other compositions are a symphonietta, performed in London, and two strings quartets. In 1953 he joined the Boston Symphony Orchestra where he is first cello of the Boston Pops and associate first cello of the Symphony.

The cover photograph of Arthur Fiedler is by James Holland, whose recent book 'Mr Pops' is published by Barre.

Friday Evening May 12 1972 at 8.30

Seventeenth Program

HARRY ELLIS DICKSON *Conducting*

*Washington Post, March — *Sousa*

*Overture to 'Light Cavalry' — *Suppé*

†*Clair de lune — *Debussy*

Cello Concerto Op. 49 — *Kabalevsky*

Allegro
Largo: molto espressivo
Allegretto

Soloist MARTIN HOHERMAN

*Marche Slave — *Tchaikovsky*

GEORGE WRIGHT BRIGGS JR *Conducting*

20th Century Gavotte — *Briggs*

Soloist GEORGE WRIGHT BRIGGS JR

Commemoration March — *Briggs*

BEAVER-ROXBURY LATIN GLEE CLUBS
GEORGE WRIGHT BRIGGS JR, RALPH FARRIS *Conductors*
NANCY FARRIS, DAVID MILLER R.L. '76 *Accompanists*

Maypole Dance — *Hanson*
Roll, Jordan, Roll — *arr. Gillum*
Joy to the World — *Axton*

HARRY ELLIS DICKSON *Conducting*

Selection from 'No, No, Nanette' — *Youmans*

Introduction – I Want to be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

†Promises, Promises — *Bacharach*

*Cabaret — *Kander*

Among those present: Roxbury Latin School; Beaver Country Day School; Firnabank Club; Wakefield-Lynnfield United Methodist Church; Shelton High School; Phillips Congregational Church of Watertown

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

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Saturday May 13 1972

TONIGHT'S SOLOIST

A biography of MARTIN HOHERMAN is printed on page 26

Arthur Fiedler conducts the Boston Fire Department Band at Logan Airport before embarking on the 1971 European tour



Ed Fitzgerald

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Saturday Evening May 13 1972 at 8.30

Eighteenth Program

HARRY ELLIS DICKSON *Conducting*

*Entrance of the Guests, from 'Tannhäuser' — *Wagner*

*Suite from 'The Water Music' — *Handel-Harty*

Allegro
Air
Allegro deciso

†*1812, Ouverture Solennelle — *Tchaikovsky*

Cello Concerto Op. 49 — *Kabalevsky*

Allegro
Largo: molto espressivo
Allegretto

Soloist MARTIN HOHERMAN

*España, Rhapsody — *Chabrier*

†*Selection from 'Fiddler on the Roof' — *Bock*

Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

†Raindrops Keep Fallin' on My Head — *Bacharach*

*Up, Up and Away — *Webb*

Among those present: New England Hemophilia Association; Temple Beth Elohim of Wellesley; Business and Professional Women's Club of the Central Congregational Church of Providence; Business and Professional Women's Club of Grace Church of Providence

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7	Great Western Sparkling Burgundy	8.00	5.00
9	*Bollinger Brut Special Cuvée Champagne	13.00	7.50
28	*Le Duc Brut, Blanc de Blancs, Vintage Champagne	8.50	5.00
29	*Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	14.00	
30	*Taittinger Brut La Française Champagne	13.00	7.50
31	Tiburon Extra Dry Californian Champagne	8.00	5.00
33	*Sparkling Rosé d'Anjou (Baumard) 1964	8.50	
45	Tiburon Californian Cold Duck	7.00	
52	*François Cold Duck	7.00	
17	Champagne Cocktail for Two – 3.00		

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10	*Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
12	*Bolla Soave	5.00	3.00
14	*Pouilly Fuissé (A. Lichine)	6.00	
16	*Pinot Chardonnay (A. Lichine)	5.00	
19	*Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21	*Langenbach Bernkastler Meister Krone	5.00	
32	*Liebfraumilch, Vintage – Madrigal	5.50	3.00
34	*Pouilly Fuissé Vintage, (L. Jadot)	6.00	4.00
35	*Liebfraumilch Blackfriars	5.00	3.00
36	*Chablis, Vintage, (A. Pic)	6.00	4.00
41	*Riesling d'Alsace 1969 (Rene Schmidt)	5.00	3.00
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	RED WINES	Bot.	½ Bot.
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42	*Margaux, Vintage (Ginestet)	5.00	3.00
44	*Château Pavie-Decesse 1966, St Emilion	5.00	
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49	*Beaujolais Villages 1970 (Remoissenet)	5.50	3.50

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50	*Moura Basto Rosé (E.B.) (Portugal)	4.00	2.30
54	*Costa do Sol (Portugal)	5.00	3.00
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Sandwiches served on Rye or White Bread

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Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	1.75
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.40
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

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Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
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Cheese Cake – Plain	.55	Petits Fours	.75

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Wine Punch – See Wine List

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Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 31
BEER & ALE & CIGARETTE LIST ON PAGE 35
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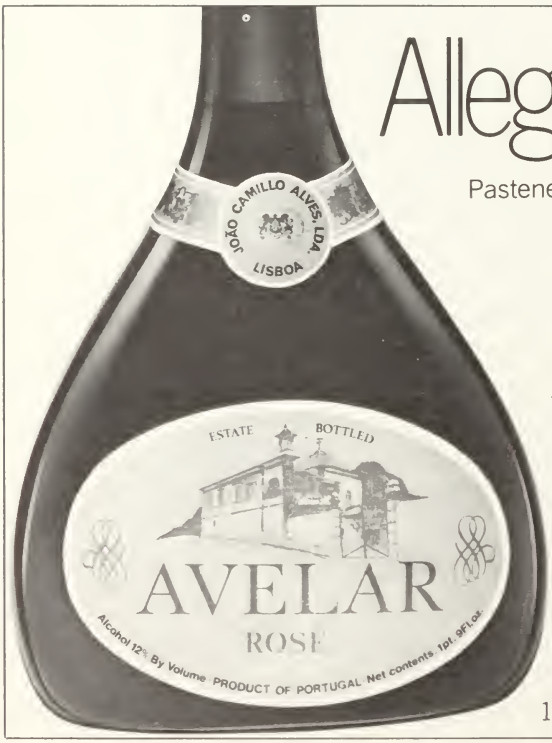
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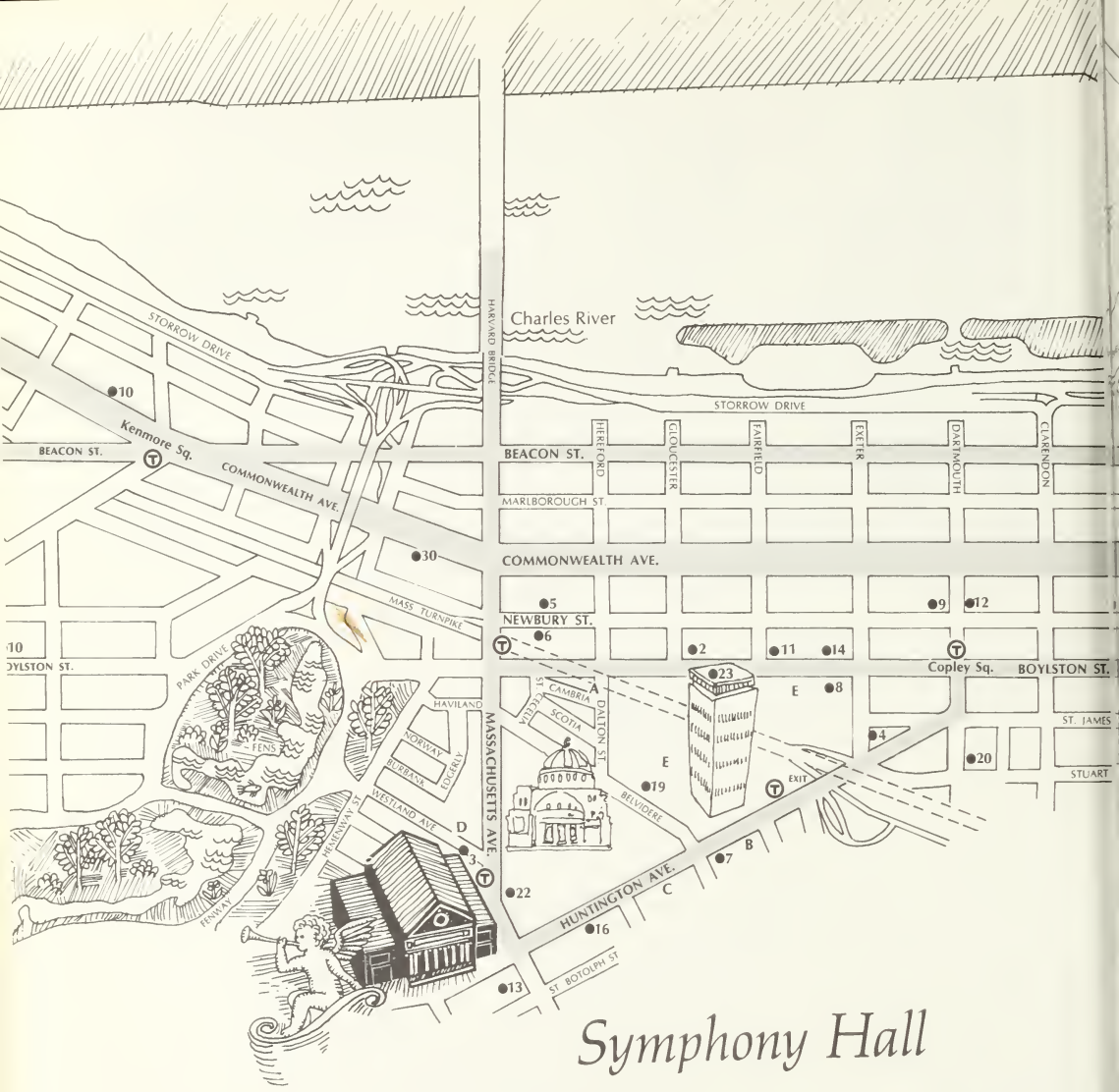
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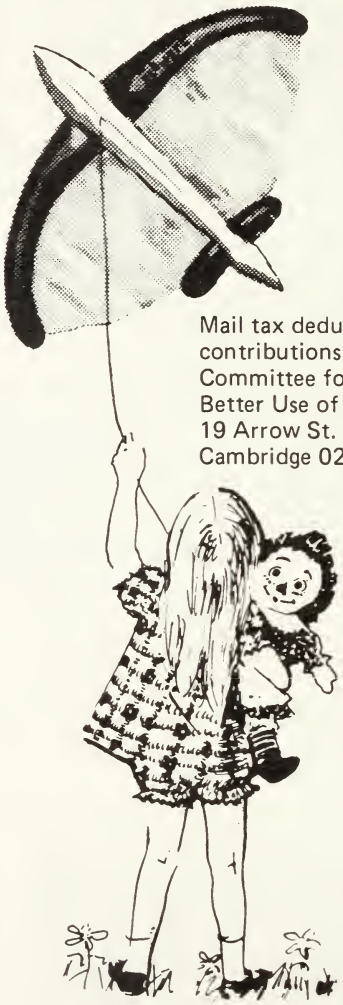
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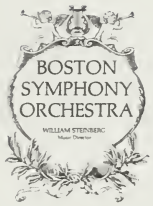
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I **know** you want to bid on the fire engine, Arthur, but you'll have to wait until the auction begins!

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The Council of Friends, founded nine years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

Kennedy and Muskie

The ironies in the Kennedy-Muskie tug of Presidential war are reaching the breaking point.

The esteem towards Sen. Edward M. Kennedy among Dr. George Gallup's constituents is rising steadily, just as Kennedy's real chances for the White House are evaporating.

Why is he prospering in the polls? Almost for the same reason Muskie is doing well among the people who decide the Democratic nomination. Perhaps this dichotomy is proof of the bankruptcy of the two-party system, but try telling that to an alderman in Pittsburgh.

Kennedy's is a bold, clear voice on a wide range of public issues. He is truly liberated from considerations of political gain, so he is deliberately controversial and flamboyant on Ireland, civil liberties and the oil depletion allowance.

Muskie's views seem identical to Kennedy's. But Muskie speaks less flashily — or less fervently — and politicians and many voters see him as a quieter, duller — or more stable — man, less of a boat-rocking paladin for the Party.

Kennedy's main asset can be converted into liquid currency only by going into the primaries, a path he has foresworn. So he waits until Muskie loses a few primaries. But another irony clouds this waiting period: nobody is in shape to beat Muskie because Kennedy has so monopolized the attention and energies of those seeking an alternative to Muskie.

The endorsement of Muskie by Sen. John V. Tunney of California was final proof that the Kennedy-for-President drive is mostly gossip and gossamer. Tunney rang down the curtain on the great scenario before an out-of-town tryout.

MARTIN F. NOLAN, *December 10, 1971*

Martin F. Nolan writes for The Globe.

The Boston Globe. Morning/Evening/Sunday. For home delivery, call 288-8000.





won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

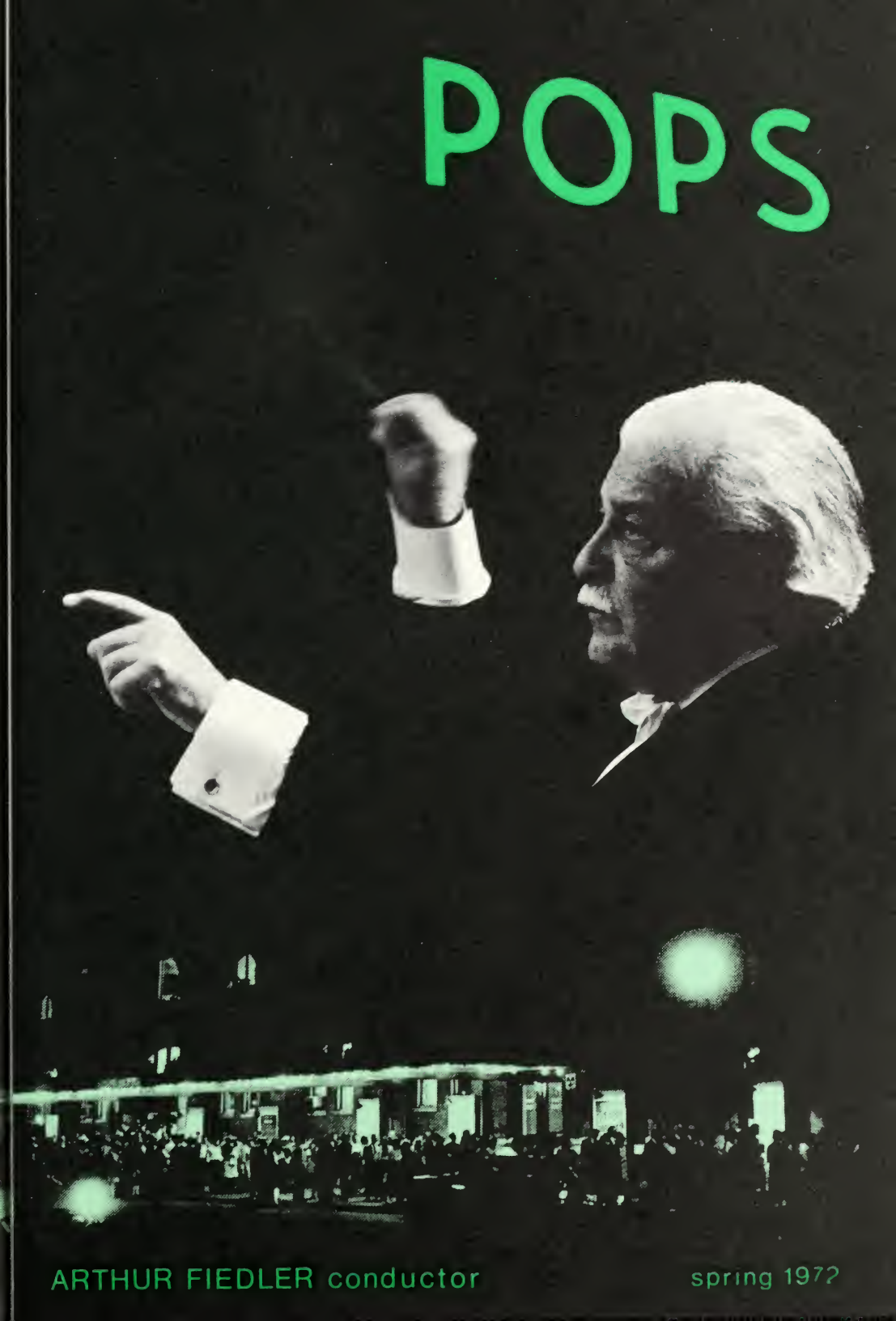
As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty-three years ago he founded the free outdoor Esplanade Concerts on the banks of the Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 48,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

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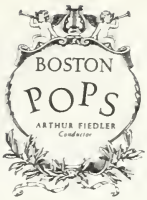
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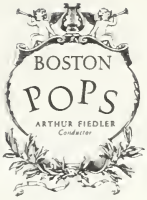
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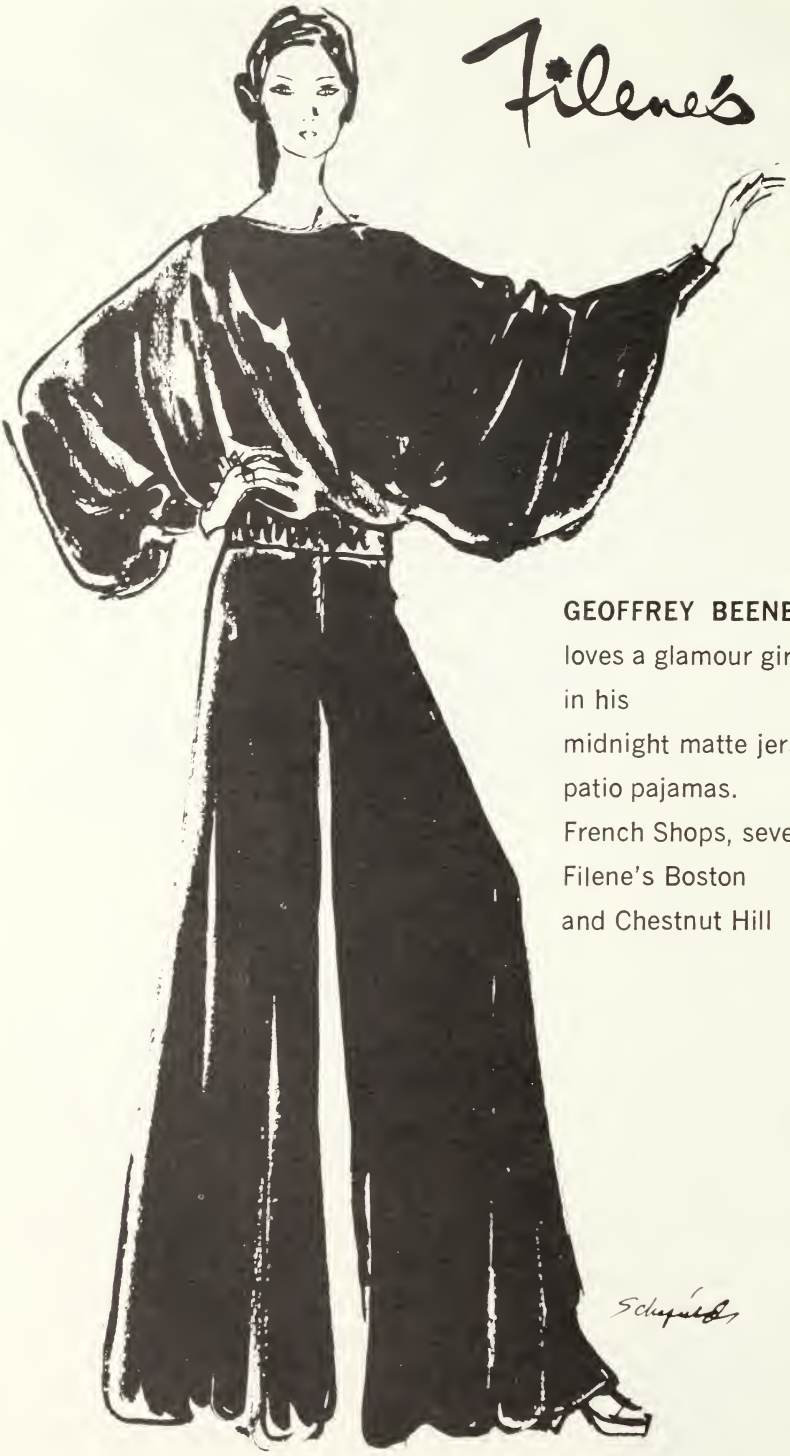
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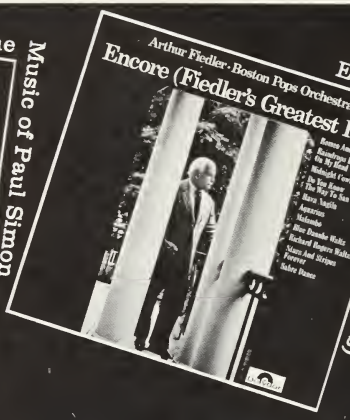
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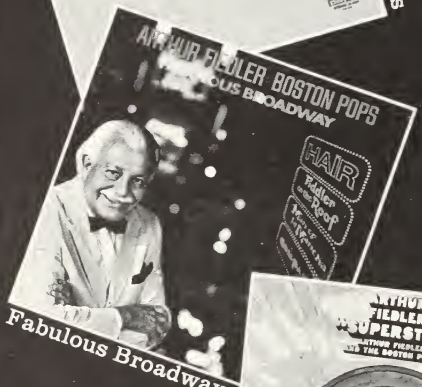
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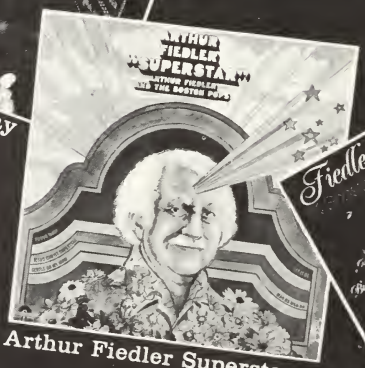
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ARTHUR FIEDLER



John A. Wolters

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fourteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.



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Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.



Ed Fitzgerald

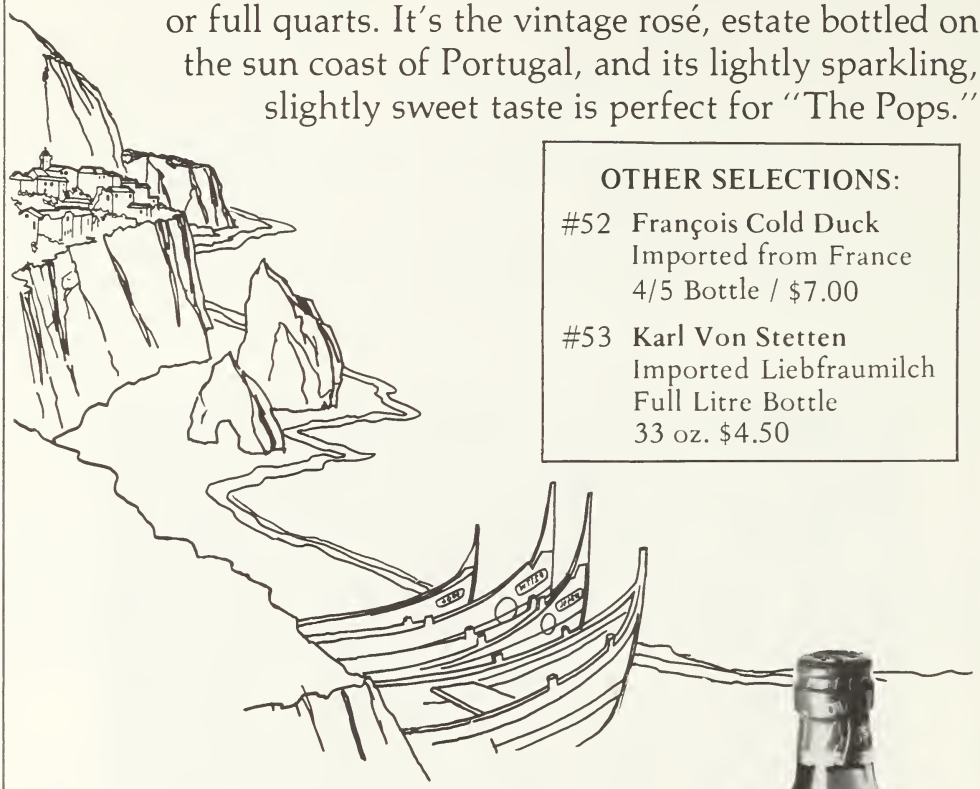
Arthur Fiedler, Conductor of the Boston Pops Orchestra, and the City of Boston were both honored last fall when Mr Fiedler was chosen to represent Boston as Conductor of the first World Orchestra. Under the sponsorship of the Federation of People-to-people Programs, more than 145 musicians from orchestras in all parts of the world gathered to give concerts at Philharmonic Hall in New York, at the dedication of Walt Disney World in Orlando, Florida, and at the Opera House of the newly opened John F. Kennedy Center for the performing arts in Washington, DC.

COSTA DO SOL Rosé Wine is here tonight in full pints or full quarts. It's the vintage rosé, estate bottled on the sun coast of Portugal, and its lightly sparkling, slightly sweet taste is perfect for "The Pops."

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Costa Do Sol Rosé came all the way from Portugal to be with you tonight.



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HARRY ELLIS DICKSON



William Shisler

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Last year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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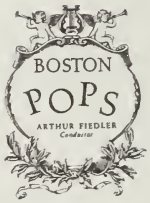
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THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a second and third series last year and this.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. Earlier this year the Pops Orchestra played in Ames, Iowa, in Chicago, Illinois, and made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-seven years old this year, the Boston Symphony ninety-one, and Arthur Fiedler, incredibly, is seventy-seven. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

Monday May 15 1972

TONIGHT'S SOLOIST

RONALD HODGES, who is Chairman of the Music Department at Mount Holyoke College, has been a concert pianist for many years. He entered the Ravel International Piano Competition in Luxembourg and was awarded first prize. The recital devoted to music of Ravel which he later gave in the National Gallery at Washington DC is believed to have been the first such program to be given in the United States. He has appeared as soloist with the NBC Symphony (the 'Symphony of the Air'), and the Springfield, Buffalo and Chautauqua Symphonies. Ronald Hodges has appeared many times with the Boston Pops.

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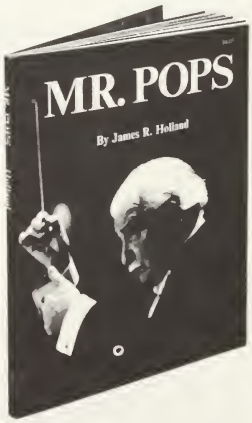
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by James Holland

A delightful photographic essay, showing Arthur Fiedler pursuing a variety of professional and personal activities.

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Monday Evening May 15 1972 at 8.30

Nineteenth Program

ARTHUR FIEDLER *Conductor*

*War March of the Priests, from 'Athalia' — *Mendelssohn*

*Suite from 'The Water Music' — *Handel-Harty*
Allegro
Air
Allegro deciso

*Theme from 'Exodus' — *Gold*

*Suite from 'Gaîté Parisienne' — *Offenbach*
Overture – Allegro brillante – Polka – Galop – Valse – March – Can-Can – Finale

Piano Concerto in G — *Ravel*
Allegramente
Adagio assai
Presto
Soloist RONALD HODGES

*Waltz from Act I, 'Swan Lake' — *Tchaikovsky*

*Selection from 'West Side Story' — *Bernstein*
I Feel Pretty – Maria – Something's Coming – Tonight – One Hand, One Heart – Cool – America

Dance of the Sabras — *Kleinsinger*

I Feel the Earth Move — *Carole King*

Ronald Hodges plays the Steinway piano

Among those present: Mount Holyoke Club of Boston; Evening Auxiliary to the Jewish Memorial Hospital; Boston Symphony Orchestra Overseers; Sisterhood of Kehillath Israel

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Find someone and share it.

CANADA DRY

TONIGHT'S SOLOIST



It hardly needs saying that ROBERTA FLACK is one of America's best known and loved singers. Born in Asheville, North Carolina, she started learning the piano with her mother at the age of four, then played organ in church. She graduated from Howard University at eighteen with a degree in music education, staying a while to pursue graduate work. She began teaching in a high school in North Carolina, and soon afterwards started moonlighting as an accompanist to opera singers. Her own singing career evolved naturally, and, while still a full-time teacher, she sang five nights a week at various clubs. The major record companies approached her, and she finally signed a contract with Atlantic. Not only talented in many different styles of music — rock, soul, folk, gospel and jazz — , Roberta is also blessed with one of the most beautiful personalities in show business.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.



FRANÇOIS COLD DUCK

The Naturally Fermented Cold Duck
Imported from Burgundy, France

Served Nightly at "The Pops"

Tuesday Evening May 16 1972 at 8.30

Twentieth Program

ARTHUR FIEDLER *Conductor*

Cortège from 'The Queen of Sheba' — *Gounod*

Overture to 'The Barber of Seville' — *Rossini*

Ain't No Mountain High Enough — *Ashford-Simpson*
Just Like a Woman — *Bob Dylan*
ROBERTA FLACK, SEXTET and ORCHESTRA

The First Time Ever I Saw Your Face — *MacColl*
ROBERTA FLACK and SEXTET

Let's Stay Together — *Mitchell-Green-Jackson*
I Believe in Music — *Davis*
ROBERTA FLACK, SEXTET and ORCHESTRA

Selection from 'Show Boat' — *Kern*
Introduction – Make Believe – Why Do I Love You – Can't Help Loving That Man – You Are Love – Bill – Old Man River

*Mack the Knife, from 'The Threepenny Opera' — *Weill*

*Suite from 'Gayne' — *Khatchaturian*
Dance of the Rose Maidens – Lullaby – Sabre Dance

†Bridge Over Troubled Water — *Simon & Garfunkel*

Selection from 'No, No, Nanette' — *Youmans*
Introduction – I Want to be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

Leaving on a Jet Plane — *Denver*

Among those present: Vassar Club of Boston; Boston Hospital for Women; Couples Club of Topsfield Congregational Church

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Warmth for your heart, calm for your soul.

CHAPTER TWO





FIRST TAKE



QUIET FIRE

Roberta Flack
ON ATLANTIC RECORDS AND TAPES.

ATLANTIC

Wednesday Evening May 17 1972 at 8.30

Twenty-first Program

ARTHUR FIEDLER *Conductor*

Cortège from 'The Queen of Sheba'	*Gounod*
Overture to 'The Barber of Seville'	*Rossini*
Ain't No Mountain High Enough	*Ashford-Simpson*
Just Like a Woman	*Bob Dylan*
ROBERTA FLACK, SEXTET and ORCHESTRA	
The First Time Ever I Saw Your Face	*MacColl*
ROBERTA FLACK and SEXTET	
Let's Stay Together	*Mitchell-Green-Jackson*
I Believe in Music	*Davis*
ROBERTA FLACK, SEXTET and ORCHESTRA	
Selection from 'Show Boat'	*Kern*
Introduction – Make Believe – Why Do I Love You – Can't Help Loving That Man – You Are Love – Bill – Old Man River	
*Mack the Knife, from 'The Threepenny Opera'	*Weill*

*Three Dances, from Ballet Music of 'Aida'	*Verdi*
Mad Scene, from 'Lucia di Lammermoor'	*Donizetti*
Soloist LORRAINE IPPOLITO DiGREGORIO	
†Look What They've Done to My Song	*Melanie*

Among those present: Exeter-Andover Alumni; Business and Professional Women's Lodge #2055, Sons of Italy

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR & *RCA RECORDS BALDWIN PIANO

TONIGHT'S SOLOISTS

A biography of ROBERTA FLACK is printed on page 20



LORRAINE IPPOLITO DiGREGORIO was born into a musical family in Boston. She studied piano at the New England Conservatory and at the age of sixteen entered the Conservatory of Naples, Italy (San Pietro a Maiella), graduating as a voice major with highest honors. She has been soloist on several occasions with Arthur Fiedler and the Boston Pops. She has appeared recently in the New England Opera Guild's productions of *La Traviata* and *Rigoletto*.

TONIGHT'S GUEST



LEROY ANDERSON, a native of Cambridge, is one of America's most distinguished popular composers and conductors. A graduate of Harvard, he has, during his busy career, been teacher, organist, choir director, double bass and tuba player, guest conductor of the Boston Pops and many other symphony orchestras, as well as orchestrator and composer. Leroy Anderson also served in the armed services between 1937 and 1952 as translator and interpreter, and was for a time Chief of the Scandinavian Desk, Military Intelligence Service in Washington, DC. His talent as musician and linguist is extraordinary, while many of his compositions have become classics in their field.

TONIGHT'S SOLOIST



William Shisler

MAX HOBART, Acting concertmaster of the Boston Pops Orchestra, was appointed to the third chair in the first violin section of the Boston Symphony three years ago. He studied with Vera Barstow, who guided him especially towards chamber music. As a result of winning the Coleman auditions in Pasadena, California, he was invited to study and coach with the Quartetto Italiano. In 1956, as a member of the Graduate String Quartet of the University of Southern California, he made a twelve-week tour of Europe, during which he performed in Venice with the Virtuosi di Roma.

Since he came to Boston, Max Hobart has been active in many spheres of musical activity. He has been a member of the Violone Ensemble, which gave concerts throughout New England, and has given recitals at the New England Conservatory and the Gardner Museum. He has performed the Violin concerto by Mendelssohn with the Boston Pops, and taken part in the recent recording by the Boston Symphony Chamber Players of the G major Quintet by Dvořák for Deutsche Grammophon. Concertmaster of the Newton Symphony, with whom he has appeared as soloist, Max Hobart is a faculty member of the New England Conservatory, and of the Berkshire Music Center at Tanglewood.

The cover photograph of Arthur Fiedler is by James Holland, whose recent book 'Mr Pops' is published by Barre.

Thursday Evening May 18 1972 at 8.30

Twenty-second Program

ARTHUR FIEDLER *Conductor*

Fanfare for the Common Man — *Copland*

*From 'Grand Canyon Suite' — *Grofé*
Sunrise
On the Trail

*Hoe-Down, from 'Rodeo' — *Copland*

LEROY ANDERSON TUNES
*Blue Tango
*Jazz Pizzicato
*Fiddle Faddle
*Serenata
*Bugler's Holiday

*America Sings — *arr. Bodge*
A Hot Time in the Old Town Tonight – I've Been Working on the Railroad – Down by the Old Mill Stream – In the Good Old Summer Time – Jingle Bells – When Irish Eyes Are Smiling – God Bless America

†*The Stars and Stripes Forever, March — *Sousa*

Ballet Music No. 1, from 'Rosamunde' — *Schubert*

*Ave Maria — *Schubert-Wilhelmj*
Soloist MAX HOBART

*Trumpeter's Lullaby — *Anderson*

†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

Among those present: Simmons College Alumnae Association; Lexington Rotary Club; St Mary's Sodality of Dedham; Somerville Kiwani-Annes; Attleboro Lions Club

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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TONIGHT'S GUEST CONDUCTOR

RANDALL WEBSTER WEEKS, a native of Everett, has had a varied and distinguished career in music — he had his own orchestra for twenty-five years — , theatre, television, radio and movies, as well as in advertising, public relations, education and politics. He has taken an actvie role in the affairs of Boston University, his alma mater, as well as in many community associations in the hub city. He makes a welcome return to the Boston Pops this evening.

TONIGHT'S SOLOISTS



NANCY STOKES made her world debut in Rome at the Teatro Eliseo as Mimi in *La Bohème*. She was soon appearing in recital and opera in all parts of Italy, and on her return to the United States was invited to join the Metropolitan Opera National Company, touring from New York City to major cities on the West Coast. Since that time she has sung leading roles with the Goldovsky Grand Opera Theatre, the Philadelphia Lyric Opera, and with other companies in the United States, South America and Spain, as well as performing frequently with major symphony orchestras. Her many roles include the Countess in *The marriage of Figaro,* Donna Elvira in *Don Giovanni,* Violetta in *La Traviata* and Musetta in *La Bohème*.



CORINNE CURRY is a graduate of the New England Conservatory of Music. In opera her roles range from the boyish Hansel to the fiery Carmen, and she has appeared with the Chicago Lyric Opera, the Central City Opera, the Boston Opera Group, the Washington Opera Society and the Metropolitan Opera Studio. She has sung Verdi's *Requiem,* Ravel's *Shéhérazade* and Mahler's *Songs of a wayfarer* with such orchestras as the Denver Symphony, the Kol Israel Philharmonic, the St Louis Symphony, and has appeared on several occasions with Arthur Fiedler and the Boston Pops. At Tanglewood she has been soloist at the Fromm Festival of Contemporary music, working with such prominent American composers as Aaron Copland and Marc Blitzstein. A frequent recitalist and television performer, Corinne Curry has recorded for the Cambridge and Seraphim labels.

Biographies of VAHAN KHANZADIAN and RYAN EDWARDS are printed on page 28

Friday Evening May 19 1972 at 8.30

Twenty-third Program

ARTHUR FIEDLER *Conductor*

BOSTON UNIVERSITY NIGHT

Revised Program after the Intermission

Concerto for Cello and Orchestra, No. 1
in A minor Op. 33 — *Saint-Saëns*
Allegro non troppo
Allegretto con moto
Allegro non troppo
Soloist ERICA WHIPPLE

RANNY WEEKS *Conducting*

Go B.U. — *Weeks-Fazioli*

Boston University Songs
Clarrisima — *Patterson '11*
Alma Mater — *Marshall*

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR & *RCA RECORDS

BALDWIN PIANO

ERICA WHIPPLE, who makes her debut with the Boston Pops tonight, began studying the cello at the age of nine. While in high school she was soloist and principal cellist of the Greater Boston Youth Symphony Seminar' at Carnegie Hall and has also appeared at Cleveland Orchestra's Blossom Chamber Music Festival. She will receive her Bachelor of Music degree from Boston University this month.

Friday May 19 and Saturday May 20 1972

Due to the sudden illness of Ryan Edwards, his colleague RICHARD FREDRICKS has agreed, at very short notice, to sing the solo baritone parts in the Lerner and Loewe programs.

RICHARD FREDRICKS, a native of Los Angeles, began his career in musical comedy, and has sung the Rodgers and Hammerstein show at the Hollywood Bowl for the last eight years. Now leading baritone of the New York City and San Francisco Operas, he has sung major roles in, among other operas, *Don Pasquale, Roberto Devereux, Lucia di Lammermoor, Faust, The Marriage of Figaro, The Magic Flute, Così fan tutte, The Barber of Seville, Lizzie Borden, The Tender Land, Tosca* and *Rigoletto*. He also has a busy career on the concert platform, and has appeared as soloist with many of the leading orchestras including the Pittsburgh Symphony conducted by William Steinberg, the Los Angeles Philharmonic, the San Francisco Symphony, the Milwaukee Symphony and the Minnesota Orchestra. Last summer Richard Fredricks sang at the San Mateo Festival and the Wolftrap Farm concerts. A frequent recitalist, he won great acclaim for his recent appearance in Boston.

Friday Evening May 19 1972 at 8.30

Twenty-third Program

ARTHUR FIEDLER *Conductor*

BOSTON UNIVERSITY NIGHT

A LERNER AND LOEWE EVENING

NANCY STOKES *Soprano* CORINNE CURRY *Mezzo-soprano*
VAHAN KHANZADIAN *Tenor* RYAN EDWARDS *Baritone*

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE deVARON *Director*

Overture — Orchestra

'With a Little Bit of Luck' (My Fair Lady)
'The March to Welcome Guenevere' (Camelot)
'They Call the Wind Maria' (Paint Your Wagon)
'It's Almost Like Being in Love' (Brigadoon)
'The Rain in Spain' (My Fair Lady)
'The Night They Invented Champagne' (Gigi)

CAMELOT

'Camelot' — Ryan Edwards and Chorus
'What Do the Simple Folk Do?' — Corinne Curry and Ryan Edwards
'If Ever I Would Leave You' — Vahan Khanzadian

GIGI

'The Night They Invented Champagne' — Chorus
'I Remember It Well' — Corinne Curry and Ryan Edwards
'Gigi' — Ryan Edwards and Chorus

BRIGADOON

*Selection from 'Brigadoon' — Orchestra

Sword Dance and Reel – Down on MacConnachy Square – The Heather on the Hill – Almost Like Being in Love – Come to Me, Bend to Me – I'll Go Home with Bonny Jean

PAINT YOUR WAGON

'I Talk to the Trees' — Nancy Stokes and Vahan Khanzadian
'They Call the Wind Maria' — Ryan Edwards and Chorus
Finale — Ryan Edwards and Chorus

'There's a Coach Comin' In'
'I'm on My Way'

MY FAIR LADY

'Wouldn't It Be Loverly' — Corinne Curry and Chorus
'The Rain in Spain' — Corinne Curry, Vahan Khanzadian & Ryan Edwards
'I Could Have Danced All Night' — Nancy Stokes
'Show Me' — Nancy Stokes
Finale — Entire Ensemble

'I Could Have Danced All Night'

Overture to 'Russlan and Ludmilla' — *Glinka*
Medley of Burt Bacharach Tunes — *arr. Knight*

I Say a Little Prayer – Alfie – What the World Needs Now is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

RANNY WEEKS *Conducting*

Go B.U. — *Weeks-Fazioli*
Boston University Songs
Clarrisima — *Patterson '11*
Alma Mater — *Marshall*

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR & *RCA RECORDS — BALDWIN PIANO

Saturday May 20 1972

TONIGHT'S SOLOISTS

Biographies of NANCY STOKES and CORINNE CURRY are printed on page 26



VAHAN KHANZADIAN, who made his debut with the Boston Symphony last summer, appears for the first time with the Pops this week. Music has always played a major part in his life and after successful appearances in New York, he signed a contract in 1968 with the San Francisco Opera. Since that time he has appeared with opera companies and symphony orchestras in many parts of the United States. Among his many roles are Alfredo in *Die Fledermaus,* Pinkerton in *Madam Butterfly* and Paco in *La vida breve.*



RYAN EDWARDS, who has already appeared with the Boston Symphony Orchestra and the New York Philharmonic, as well as other major orchestras, since his graduation from the University of Texas a year or two back, worked for a time as a member of the American Opera Center at the Juilliard School. He has sung with the New York City Opera, the Dallas Civic Opera, the Florentine Opera of Milwaukee and other companies in the United States. His many roles include Germont in *La Traviata,* Marcello in *La Bohème,* and Don Alfonso in *Così fan tutte.* He makes his debut with the Boston Pops this week.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Saturday Evening May 20 1972 at 8.30

Twenty-fourth Program

ARTHUR FIEDLER *Conductor*

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VAHAN KHANZADIAN *Tenor* RYAN EDWARDS *Baritone*

NEW ENGLAND CONSERVATORY CHORUS

LORNA COOKE deVARON *Director*

Overture — Orchestra

'With a Little Bit of Luck' (My Fair Lady)
'The March to Welcome Guenevere' (Camelot)
'They Call the Wind Maria' (Paint Your Wagon)
'It's Almost Like Being in Love' (Brigadoon)
'The Rain in Spain' (My Fair Lady)
'The Night They Invented Champagne' (Gigi)

CAMELOT

'Camelot' — Ryan Edwards and Chorus
'What Do the Simple Folk Do?' — Corinne Curry and Ryan Edwards
'If Ever I Would Leave You' — Vahan Khanzadian

GIGI

'The Night They Invented Champagne' — Chorus
'I Remember It Well' — Corinne Curry and Ryan Edwards
'Gigi' — Ryan Edwards and Chorus

BRIGADOON

*Selection from 'Brigadoon' — Orchestra

Sword Dance and Reel – Down on MacConnachy Square – The Heather on the Hill – Almost Like Being in Love – Come to Me, Bend to Me – I'll Go Home with Bonny Jean

PAINT YOUR WAGON

'I Talk to the Trees' — Nancy Stokes and Vahan Khanzadian
'They Call the Wind Maria' — Ryan Edwards and Chorus
Finale — Ryan Edwards and Chorus

'There's a Coach Comin' In'
'I'm on My Way'

MY FAIR LADY

'Wouldn't It Be Loverly' — Corinne Curry and Chorus
'The Rain in Spain' — Corinne Curry, Vahan Khanzadian & Ryan Edwards
'I Could Have Danced All Night' — Nancy Stokes
'Show Me' — Nancy Stokes
Finale — Entire Ensemble

'I Could Have Danced All Night'

*Triumphal March, from 'Aida' — *Verdi*
*Lara's Theme, from 'Dr Zhivago' — *Jarre*
I Feel the Earth Move — *Carole King*
I'd Like to Teach the World to Sing — *Backer-Davis-Cook-Greenaway*
†*Selection from 'Fiddler on the Roof' — *Bock*

Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

Among those present: Guild of the Infant Saviour; Immaculate Conception Parish

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5	Great Western Extra Dry Champagne	8.00	5.00
6	*Gancia Asti Spumanti	9.00	
7	Great Western Sparkling Burgundy	8.00	5.00
9	*Bollinger Brut Special Cuvée Champagne	13.00	7.50
28	*Le Duc Brut, Blanc de Blancs, Vintage Champagne	8.50	5.00
29	*Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	14.00	
30	*Taittinger Brut La Française Champagne	13.00	7.50
31	Tiburon Extra Dry Californian Champagne	8.00	5.00
33	*Sparkling Rosé d'Anjou (Baumard) 1964	8.50	
45	Tiburon Californian Cold Duck	7.00	
52	*François Cold Duck	7.00	
17	Champagne Cocktail for Two – 3.00		

WHITE WINES

		Bot.	½ Bot.
2	Pastene Riesling	3.50	
8	C. Krug Chablis	4.00	3.00
10	*Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
12	*Bolla Soave	5.00	3.00
14	*Pouilly Fuissé (A. Lichine)	6.00	
16	*Pinot Chardonnay (A. Lichine)	5.00	
19	*Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21	*Langenbach Bernkastler Meister Krone	5.00	
32	*Liebfraumilch, Vintage – Madrigal	5.50	3.00
34	*Pouilly Fuissé Vintage, (L. Jadot)	6.00	4.00
35	*Liebfraumilch Blackfriars	5.00	3.00
36	*Chablis, Vintage, (A. Pic)	6.00	4.00
41	*Riesling d'Alsace 1969 (Rene Schmidt)	5.00	3.00
53	*Liebfraumilch (Karl von Stetten) – qts.	4.50	

RED WINES

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4	*Lambrusco (Castel Ruboun)	4.50	3.00
20	*Bolla Valpolicella	5.00	3.00
24	*Beaujolais (A. Lichine)	5.00	3.00
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49	*Beaujolais Villages 1970 (Remoissenet)	5.50	3.50

ROSÉ WINES

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22	Pastene Vin Rosé	3.50	2.50
26	*Rosé d'Anjou (A. Lichine)	5.00	3.00
47	*Rosé d'Anjou 1970 (La Cour de Pierre)	5.00	3.00
48	*Cabernet Rosé d'Anjou 1970 (Marmot)	4.00	
50	*Moura Basto Rosé (E.B.) (Portugal)	4.00	2.30
54	*Costa do Sol (Portugal)	5.00	3.00
60	*Quinta do Avelar Rosé	4.50	3.00

	SHERRY	Glass
27	*Duff Gordon Amontillado (Dry)	1.00

	WINE PUNCH	Pitcher	Glass
	Claret or Sauterne Punch	3.00	1.00
	Claret Lemonade	3.00	1.00

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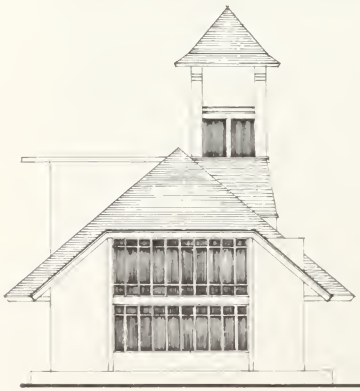


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The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.50	Breast of Turkey	1.50
Country Ham and Swiss Cheese	1.30	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	1.75
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.40
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels	.25		Cheese Wafers	.25	
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
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Pops Punch, Glass	.50	Coca-Cola	.25
Pops Punch, Pitcher	2.00	Rimuss Imported Grape Juice	
Lemonade, Glass	.50	7 oz. (White or Red)	.75
Lemonade, Pitcher	2.00	Bottle, 23 oz. (White or Red)	2.50
Canada Dry Ginger Ale, 7 oz.	.25		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 31
BEER & ALE & CIGARETTE LIST ON PAGE 35
FIRST BALCONY SERVICE — HUNTINGTON AVENUE FOYER
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POPS CLASSICS

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66 Ch. Pichon Lalande
69 Ch. Cantebau-Couhins
69 Brouilly – Remoissenet
69 Savigny-Les-Beaune – Remoissenet
70 Pouilly-Fuisse – Remoissenet
69 Gewurztraminer – Rene Schmidt
65 Cote Rotie-Cote Blonde
67 Anjou Rouge
nv Heitz Zinfandel
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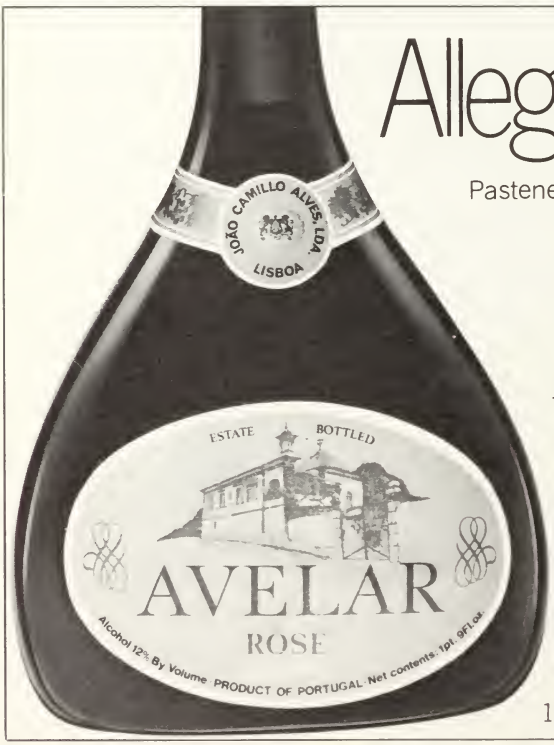
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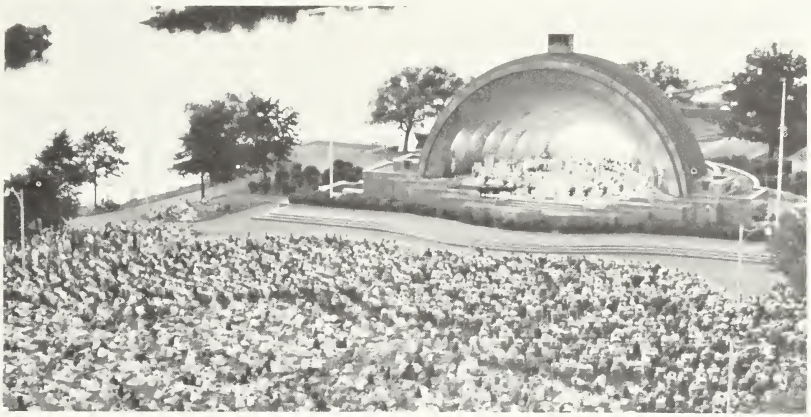
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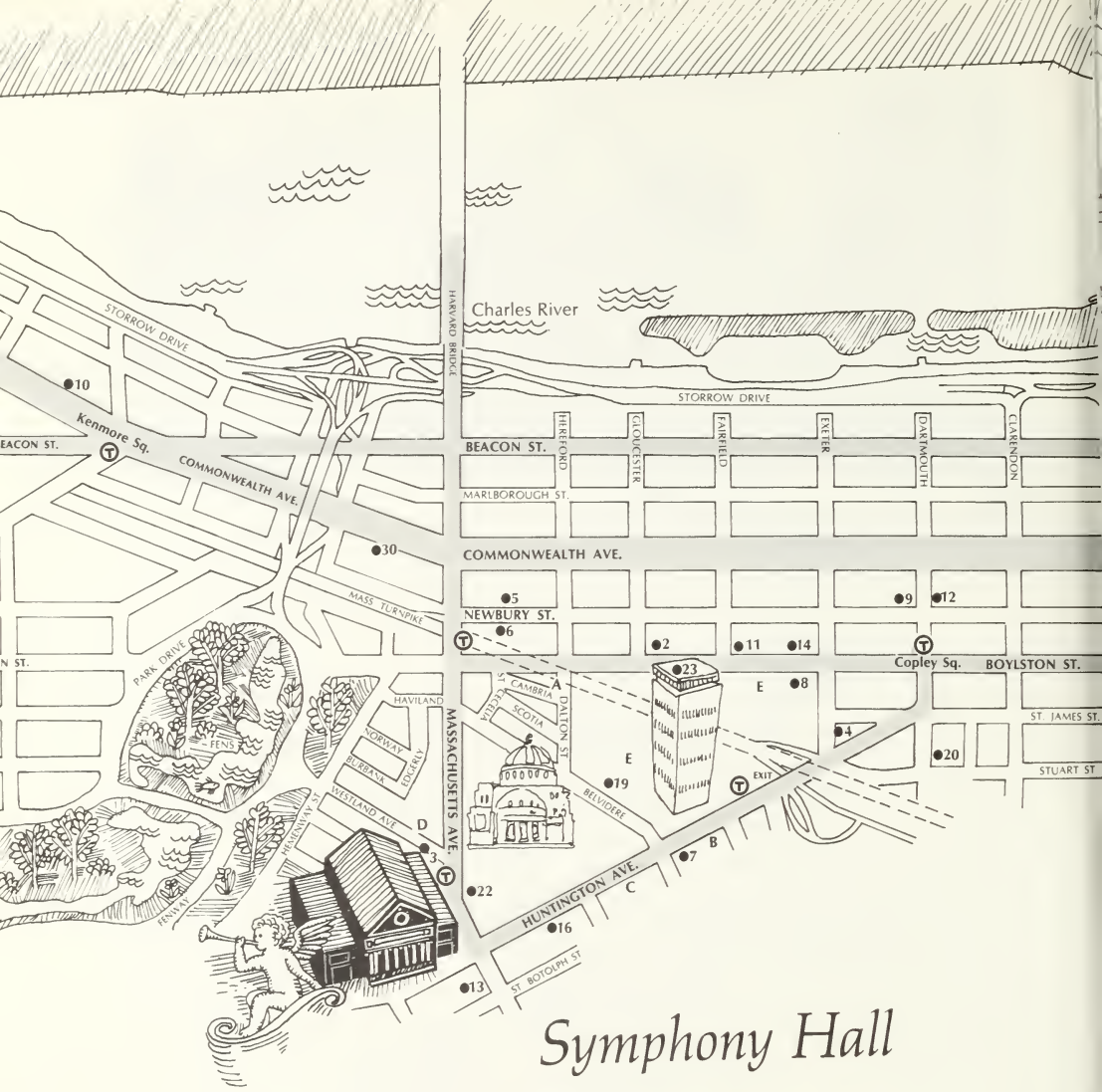
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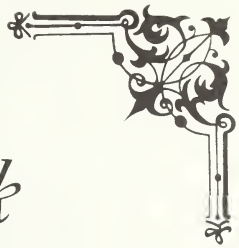
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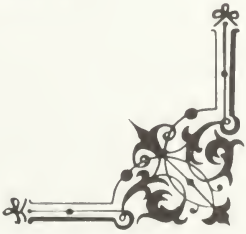
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Seiji Ozawa
William Steinberg
Michael Tilson Thomas

Among the soloists

Eunice Alberts
John Alexander
Gina Bachauer
John Browning
Jeannine Crader
Phyllis Curtin
Alicia De Larrocha
Misha Dichter
William Dooley
Doriot Anthony Dwyer
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Earl Wild

AND

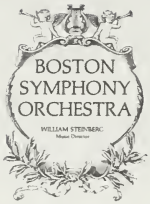
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The audience would help greatly by being reasonably quiet while the conductor is on the podium.



I **know** you want to bid on the fire engine, Arthur, but you'll have to wait until the auction begins!

Lucky Seventh Channel 2 Auction June 2-10

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Council of Friends, founded nine years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

A 500-mile check-up for marriages.

My husband and I have been married nearly a quarter of a century, have produced three children, survived three wars, comforted one another at funerals and dedicated ourselves to one another through sickness and in health.

The other day I backed out of the driveway, turned too sharply, and hit the side of his car. He was a perfect stranger.

"Where are you going?" I asked as he left his dented fender and bolted toward the house.

"Don't move your car," he said, "I am going to call the police."

"THE POLICE!" I shouted, "For crying out loud, I'm your wife."

"This is no time for nepotism," he said stiffly.

I should have known better than to compete with a man and his car. For years, psychologists have been telling us that a man's relationship with his automobile supersedes even sex.

For you women who are skeptics, let me ask you a few questions.

Has your husband ever patted you on your trunk and remarked what a beautiful trade-in you'd make?

Does your husband fly into a rage if he finds someone stuck a candy wrapper in *your* pocket or a piece of bubble gum on *your* instrument panel?

Does he take you to a restaurant three times a week and instruct the waitress to "Fill her up"?

Would he pay $8 to have you towed anywhere?

If you have answered "No" to any or all of these questions, then you have a four-wheel correspondent in your divorce suit.

ERMA BOMBECK, *March 26, 1972*

Erma Bombeck writes for The Globe.





won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

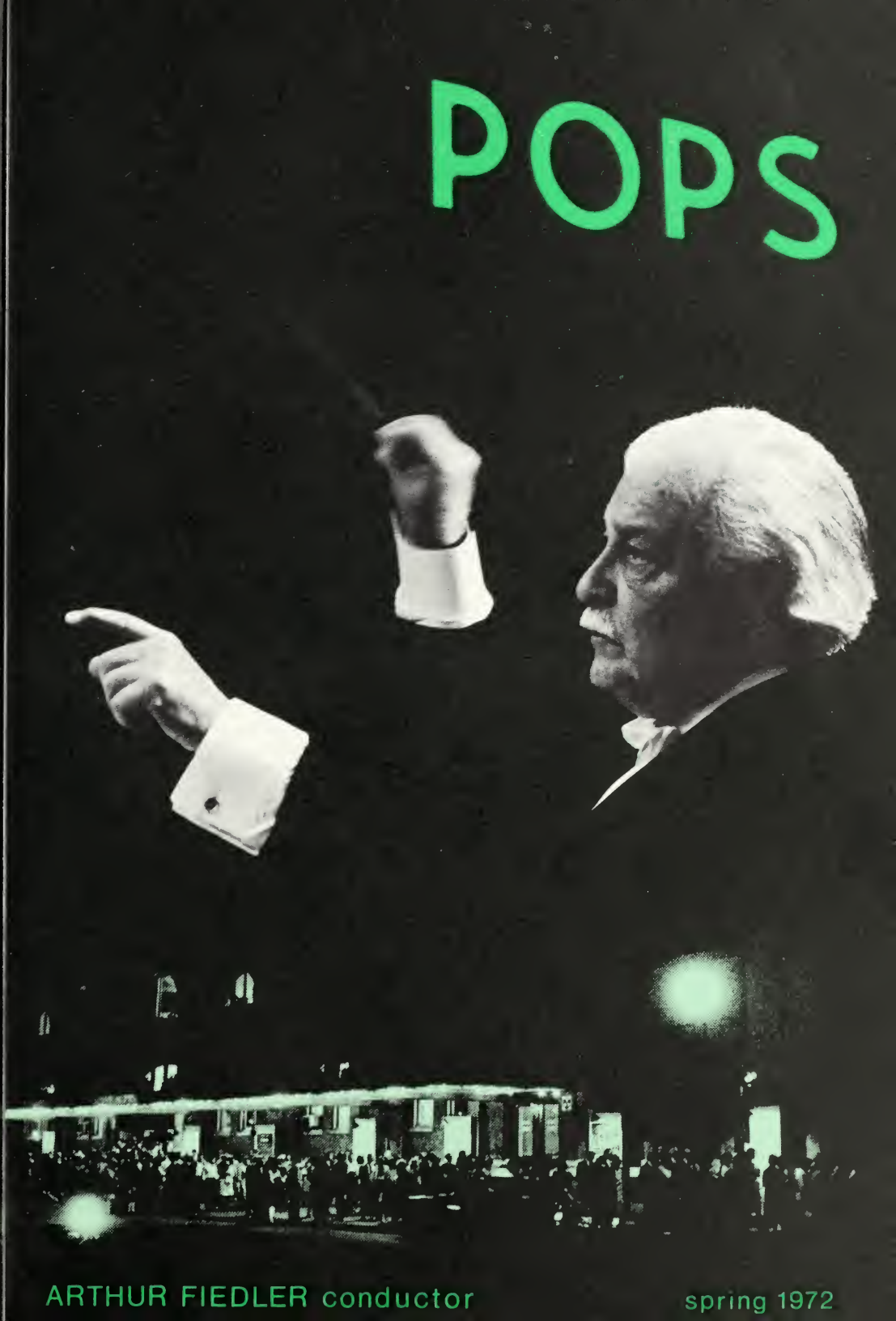
As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty-three years ago he founded the free outdoor Esplanade Concerts on the banks of the Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 48,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

POPS



ARTHUR FIEDLER conductor

spring 1972

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HARRY ELLIS DICKSON Assistant Conductor

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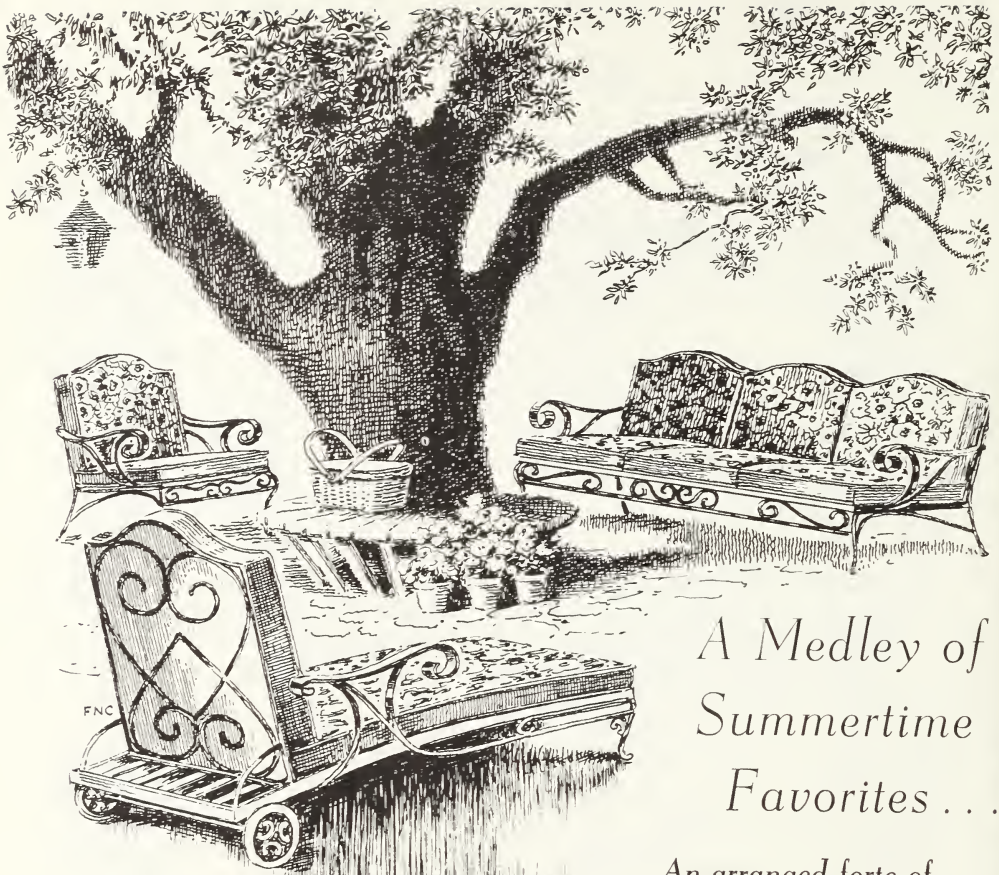
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SYMPHONY HALL BOSTON MASSACHUSETTS



A Medley of Summertime Favorites . . .

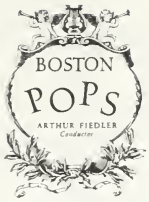
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HARRY ELLIS DICKSON Assistant Conductor

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acting concertmaster
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Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Stanley Benson
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Laszlo Nagy
Michael Vitale

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel

violas
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
Joel Moerschel
Jonathan Miller

basses
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet
Felix Viscuglia

bassoons
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
Charles Yancich
Harry Shapiro
David Ohanian
Ralph Pottle
Richard Greenfield

trumpets
André Come
Gerard Goguen
Peter Chapman
Robert Mogilnicki

trombones
Ronald Barron
Paul Gay
Gordon Hallberg

tuba
Chester Schmitz

timpani
Arthur Press

percussion
Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp
Ann Hobson

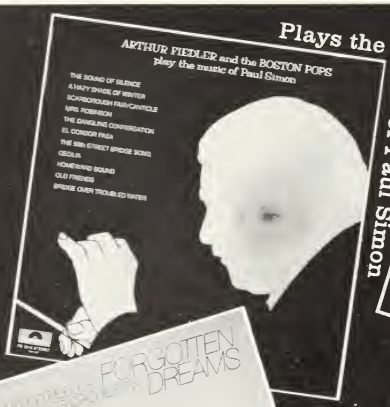
piano
Leo Litwin

organ
Berj Zamkochian

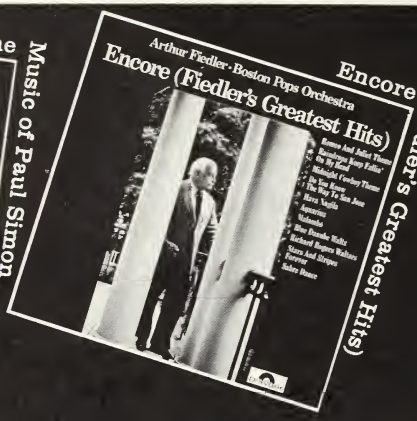
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Plays the Music of Paul Simon



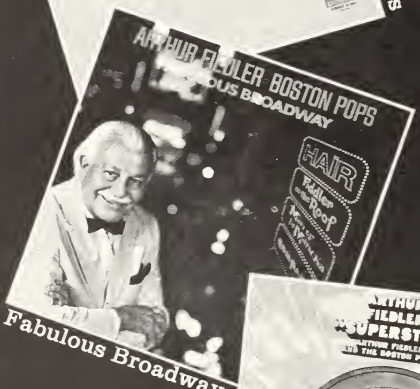
Encore (Fiedler's Greatest Hits)



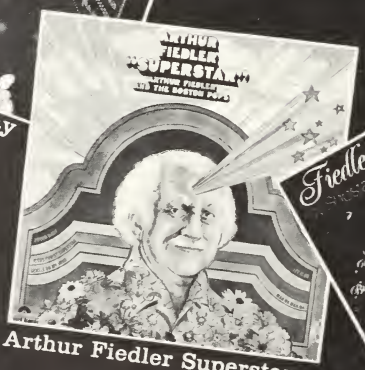
Forgotten Dreams

Fancy-free Fiedler
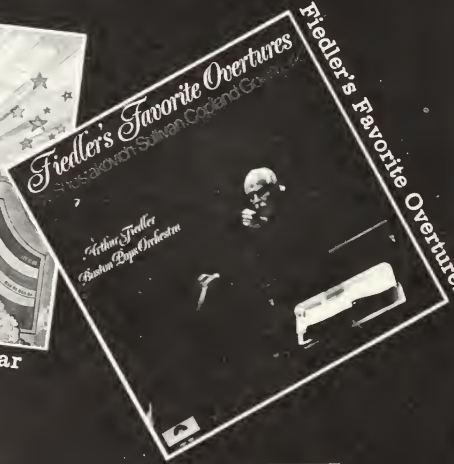
Anywhere his questing musical imagination takes him, that's where Arthur Fiedler takes the Boston Pops. From show tunes to Shostakovich, from Sousa to "Superstar."



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Fiedler's Favorite Overtures

Arthur Fiedler Boston Pops Orchestra

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ARTHUR FIEDLER



John A. Wolters

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fourteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.



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Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

The cover photograph of Arthur Fiedler is by James Holland, whose recent book 'Mr Pops' is published by Barre.



Michael Peirce

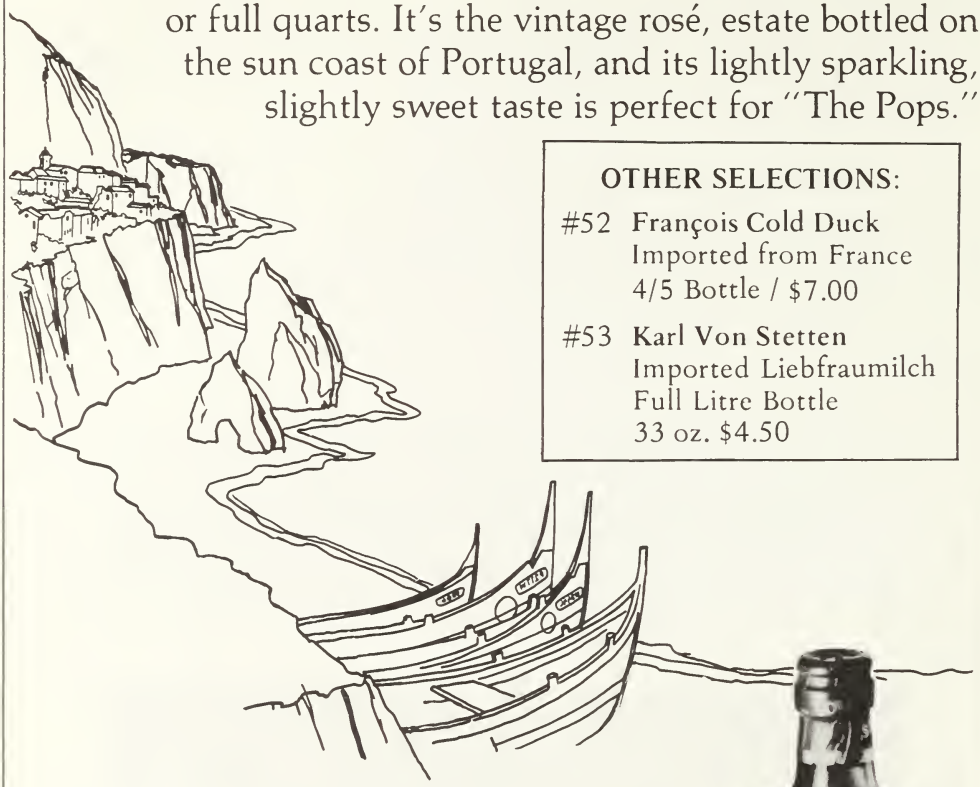
Pops 1971 — Arthur Fiedler conducts a performance of the Toy Symphony with Cookie Monster and other members of the Sesame Street cast

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HARRY ELLIS DICKSON



William Shisler

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Last year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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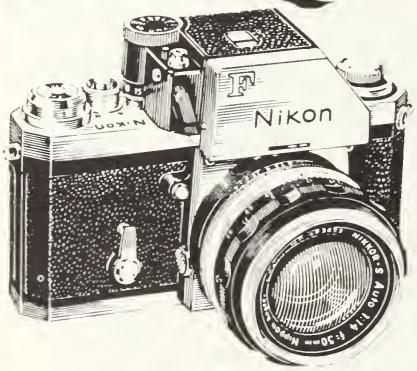
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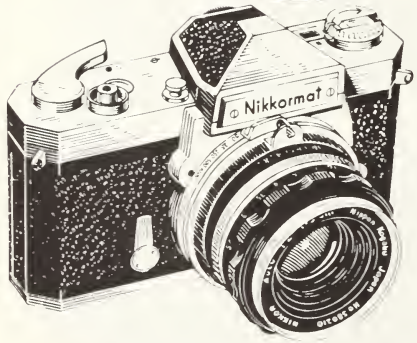
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Barcarolle · Theme from "Elvira Madigan"
None But the Lonely Heart · more

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Arthur Fiedler
Boston Pops

42 ALL-TIME FAVORITES



Includes There Is a Tavern in the Town
Smiles · Little Brown Jug · Sweet Adeline
The Band Played On

RCA RED SEAL

A Taste of Honey

MUSIC IN A HAPPY MOOD

Arthur Fiedler/Boston Pops



Up, Up and Away · Hello, Dolly · Tijuana Taxi
Mack the Knife · Tijuana Taxi · many more

RCA RED SEAL

FIEDLER OLÉ!

ARTHUR FIEDLER
BOSTON POPS

Ritual Fire Dance · Malagueña
España Rhapsody · La Sorella
España Cani · more





Get 'em while they're fresh.

RCA Records and Tapes

THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a second and third series last year and this.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. Earlier this year the Pops Orchestra played in Ames, Iowa, in Chicago, Illinois, and made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-seven years old this year, the Boston Symphony ninety-one, and Arthur Fiedler, incredibly, is seventy-seven. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

Monday May 22 1972

TONIGHT'S SOLOIST



ANDREW WOLF studied the piano as a child with Eleanor Sokoloff, at the Curtis Institute in Philadelphia with Miecsyslaw Horszowski and Rudolph Serkin, and he received a Master's degree from the New England Conservatory, where he studied with Miklos Schwalb and was himself a member of the faculty for a short period after his graduation. Two years ago he won a Philadelphia Orchestra competition and appeared with that orchestra, as well as in Montreal with the Women's Symphony and at Carnegie Hall in New York with Alexander Schneider. He made his European debut in 1969, and the critics in every one of the nineteen cities where he performed agreed that here was 'a great American pianist'. Andrew Wolf first appeared with Arthur Fiedler as winner of a piano competition in Boston, and has been soloist several times with the Boston Pops. He is presently living in Newton and is an Affiliate Artist at the University of Missouri at Kansas City.



Ed Fitzgerald

Arthur Fiedler conducts the Boston Fire Department Band at Logan Airport before embarking on the 1971 European tour

Monday Evening May 22 1972 at 8.30

Twenty-fifth Program

HARRY ELLIS DICKSON *Conducting*

AMERICAN JEWISH CONGRESS NIGHT

Coronation March, from 'The Prophet' *Meyerbeer*

*Overture to 'Candide' *Bernstein*

Pavane *Ravel*

Suite from 'Gaîté Parisienne' *Offenbach*

Overture – Allegro brillante – Polka – Galop – Valse – March – Can-Can – Finale

Israeli Festival March *Press*

(In Honor of the 24th Anniversary of the State of Israel)

*Piano Concerto No. 1 in G minor Op. 25 *Mendelssohn*

Molto allegro con fuoco
Andante
Presto: molto allegro e vivace

Soloist ANDREW WOLF

Dance of the Sabras *Kleinsinger*

Medley of Burt Bacharach Tunes *arr. Knight*

I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

*The Typewriter *Anderson*

*Freilachs (Wedding Dance), from 'Hasseneh' *Press*

Among those present: St Agatha's Couples Club of Milton

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

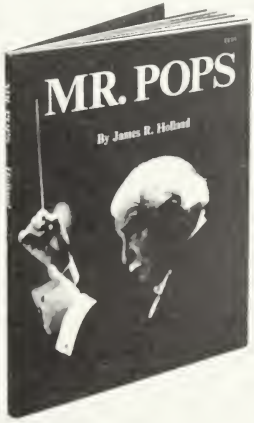
POLYDOR & *RCA RECORDS BALDWIN PIANO

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by James Holland

A delightful photographic essay, showing Arthur Fiedler pursuing a variety of professional and personal activities.

Barre Publishers
Barre, Mass. 01005

TONIGHT'S SOLOISTS

EDRA TOTH (Carmen), principal dancer of THE BOSTON BALLET COMPANY, came to the United States as a refugee from Hungary in 1956. She has won wide acclaim for her performances in the leading roles of *Giselle, Sea Alliance,* and *The Nutcracker.* WARREN LYNCH (Don José) began his professional career as a figure skater in the Ice Follies and subsequently joined the Boston Ballet where he is now one of the principal dancers. ALPHONSO FIGUEROA (Toreador) has danced with Pearl Lang, and the American Ballet Company and has toured Africa and Russia with the Alvin Ailey Company.

In 'Dancing Through the Years' Edra Toth and Alphonso Figueroa will join four other members of the Company: ANAMARIE SARAZIN, who has danced with the American Festival Ballet and at the Kansas City Performing Arts Center; JERILYN DANA, a native of Portland, Maine and a soloist at Jacob's Pillow in the summer of 1969; DAVID BROWN, who was born in Billings, Montana and only recently came to the Boston Ballet; and ALPHONSE POULIN, a native of Portland, Maine who joined the Company in 1968.

SAMUEL KURKJIAN, choreographer for both these productions, joined the Boston Ballet after winning the Vestris prize for his ballet 'Arietta' in 1967. Since then he has created six other ballets for the Company and has choreographed works for the NET television network, the Boston Opera Company, the Chicago Lyric Opera and the Handel and Haydn Society. He is resident choreographer for the Boston Ballet Company. The costumes are by KRISTINE KAISER.

A biography of LEO LITWIN is printed on page 22

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Ginger Ale tastes like love.
Find someone and share it.

CANADA DRY

Tuesday Evening May 23 1972 at 8.30

Twenty-sixth Program

ARTHUR FIEDLER *Conductor*

Prelude in E from Partita No. 3 — *Bach*

Adagietto, from 'L'Arlésienne', Suite No. 1 — *Bizet*

*Carmen Ballet Suite — *Bizet-Shchedrin*
Introduction
Dance
Change of the Guards
Entrance of Carmen and Habanera
Second Intermezzo
Bolero
Toreador
Finale
THE BOSTON BALLET COMPANY

*Austrian Peasant Dances — *Schönherr*
Hochzeitsmarsch (Wedding Dance)
Schuhplattler (Clog Dance)
G'Strampfter (The Stomper)
Sautanz (Hogdance)
Zwoaschritt (Two-Dance)

*Slaughter on Tenth Avenue, from 'On Your Toes' — *Rodgers*

*Dancing Through the Years — *arr. Hayman*
Cakewalk – Charleston – Tango – Square Dance – Waltz – Polka – Rumba – Jitterbug-Swing – Mexican Hat Dance – Cha-Cha-Cha – Rock-'n-Roll
THE BOSTON BALLET COMPANY

*Boston Commandery, March — *Carter*

Overture to 'Russlan and Ludmilla' — *Glinka*

*Warsaw Concerto, for Piano and Orchestra — *Addinsell*
Soloist LEO LITWIN

Finale (Allegro con fuoco) from Symphony No. 4 in F minor Op. 36 — *Tchaikovsky*

Leo Litwin plays the Baldwin piano

Among those present: Grand Commandery of Knights Templar; Engineering Societies of New England Inc.; Fourth Estate Lodge

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR & *RCA RECORDS — BALDWIN PIANO

Biographies of the members of THE BOSTON BALLET COMPANY are printed on page 20



LEO LITWIN received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue,* as official pianist of the Boston Pops Orchestra, he has introduced more new works for piano and orchestra at the Pops than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert Bath, *Rhapsody Sinfónica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto No. 2 by Shostakovich, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen,* as well as the first performance in the United States of the *Warsaw Concerto.*

Leo Litwin has recorded the *Warsaw Concerto* three times for RCA with the Boston Pops Orchestra, Arthur Fiedler conducting; the RCA album 'Music from Million Dollar Movies' includes Leo Litwin as soloist in the *Warsaw Concerto, Dream of Olwen* and *Cornish Rhapsody.* He has also recorded *Carnival of the Animals* of Saint-Saëns for RCA, with Mr Fiedler and the Boston Pops, and Hugh Downs as narrator, and the latest Reader's Digest album of Boston Pops recordings conducted by Arthur Fiedler features Leo Litwin as soloist in the *Warsaw Concerto.*

In addition to his busy concert schedule, Leo Litwin heads the Music Department at Mount Ida Junior College in Newton, Massachusetts, teaches piano at his own studio at 476 Boylston Street in Boston, and this year was appointed special lecturer in the Music Department of Northeastern University. One of his most gifted pupils, the blind pianist Rosalie Hoffman, has appeared as soloist with Arthur Fiedler and the Pops Orchestra on six occasions, bringing her the honor of being the first blind pianist ever to perform in the lengthy history of the Boston Pops Orchestra. Among his other students who have played at the Pops Concerts are Anthony Paratore and Lisa Goldman, both of whom have also appeared at the outdoor Esplanade Concerts, where Leo Litwin has also performed many times.

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Wednesday Evening May 24 1972 at 8.30

Twenty-seventh Program

ARTHUR FIEDLER *Conductor*

ARNOLD ARBORETUM NIGHT

Prelude in E from Partita No. 3 — *Bach*

Adagietto, from 'L'Arlésienne', Suite No. 1 — *Bizet*

*Carmen Ballet Suite — *Bizet-Shchedrin*
Introduction
Dance
Change of the Guards
Entrance of Carmen and Habanera
Second Intermezzo
Bolero
Toreador
Finale
THE BOSTON BALLET COMPANY

*Austrian Peasant Dances — *Schönherr*
Hochzeitsmarsch (Wedding Dance)
Schuhplattler (Clog Dance)
G'Strampfter (The Stomper)
Sautanz (Hogdance)
Zwoaschritt (Two-Dance)

*Slaughter on Tenth Avenue, from 'On Your Toes' — *Rodgers*

*Dancing Through the Years — *arr. Hayman*
Cakewalk – Charleston – Tango – Square Dance – Waltz – Polka – Rumba – Jitterbug-Swing – Mexican Hat Dance – Cha-Cha-Cha – Rock-'n-Roll
THE BOSTON BALLET COMPANY

Toccata and Fugue in D minor — *Bach-Stokowski*

Scherzo from Symphony No. 9 in E minor Op. 95 'New World' — *Dvořák*

*Selection from 'My Fair Lady' — *Loewe*
Get Me to the Church on Time – Wouldn't It Be Loverly – I've Grown Accustomed to Her Face – I Could Have Danced All Night – On the Street Where You Live – The Rain in Spain – With a Little Bit of Luck

Among those present: Representatives of the National Canners Association

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR & *RCA RECORDS BALDWIN PIANO

TONIGHT'S SOLOIST



CECYLIA ARZEWSKI, who joined the first violin section only a year after she came to the Orchestra, was born in Cracow, Poland, to musical parents, both of them pianists. She started learning the violin at the age of five. Because of growing anti-Semitism in Poland, the family moved a few years later to Israel, and there, in Tel-Aviv, Cecylia studied with Oedoen Partos. During her time in Israel she got to know other young musicians, Itzhak Perlman and Pinchas Zuckerman among them. The Arzewskis moved again, after three years in Israel, to New York. Through the recommendation of Michael Rabin, Cecylia Arzewski was accepted as a pupil by Ivan Galamian, and later gave a solo recital over WQXR. She came to Boston and enrolled at the New England Conservatory of Music, where she studied with Joseph Silverstein, concertmaster of the Boston Symphony. Two years later she moved to Buffalo to take up the position of principal second violin of the Buffalo Philharmonic. She gave recitals at Holy Cross College, the Gardner Museum and MIT during the last year and next November she plans to enter the Wieniawski Violin Competition. During her spare time Cecylia Arzewski is a motorcycle and horseback rider.



Michael Peirce

Arthur Fiedler rehearses the Tchaikovsky Piano Concerto no. 1 with soloist Malcolm Frager at London's Royal Albert Hall

OLD TIMERS' NIGHT

PENSION FUND CONCERT

BOSTON
POPS
ARTHUR FIEDLER
Conductor

WITH GUEST ARTISTS

YOUR FATHER'S MUSTACHE

AND

LEO LITWIN

SUNDAY MAY 28 1972 AT 8.30

SYMPHONY HALL BOSTON MASSACHUSETTS

YOUR FATHER'S MUSTACHE is an international chain of banjo nightclubs offering music in their own unique style, which takes the 1920s as a starting point, and then travels in time to the present through a pot pourri of songs, dances and comedy. Evolving logically from this is Your Father's Mustache Concert Group, this evening's guest artists.

The five members are headed by EDDY DAVIS, who is their lead composer. He joined Your Father's Mustache after an active career in composition, recording and playing for Dixieland groups and nightclubs, Broadway musicals, and national television shows. Eddy plays banjo, soprano sax, bass and piano. BOB ADAMS, originally from New York and later a product of New Orleans' Bourbon Street, has traveled with the group for some years now. Not only does he play tenor banjo and bass, but is also singer and impressionist. CHRISTINE LeDAIN, originally from Appelton, Wisconsin, has been playing trombone since she was eight, and contributes to the vocal harmonies and choreography. BANU LEE GIBSON, a Floridian, is lead singer and choreographer, as well as playing banjo ukelele, violin and cymbal. HOWARD SMITH, who comes from an operatic family, sings and plays tuba and bass.



OLD TIMERS' NIGHT SPECIALS

A pitcher of Budweiser Beer	2.00
An Old Timers' Night Hat	1.00

BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *Conductor*

Sunday Evening May 28 1972 at 8.30

*National Emblem March — *Bagley*

*Overture to 'The Merry Wives of Windsor' — *Nicolai*

YOUR FATHER'S MUSTACHE

*Hungarian Rhapsody No. 2 — *Liszt*

YOUR FATHER'S MUSTACHE

*'Sing Out' — *arr. Hayman*

Beer Barrel Polka – Margie – Heart of My Heart – Shine on Harvest Moon – For Me and My Gal – The Whiffenpoof Song – When Irish Eyes Are Smiling – Harrigan – I've Been Workin' on the Railroad

*Colonel Bogey March — *Alford*

Overture to 'Zampa' — *Hérold*

*Warsaw Concerto, for Piano and Orchestra — *Addinsell*

Soloist LEO LITWIN

*Old Timers' Night at the Pops — *arr. Lake*

Ta-Ra-Ra-Boom-De-Ay – The Bowery – The Sidewalks of New York – Sweet Rosie O'Grady – Daisy – The Band Played On – After the Ball – A Hot Time in the Old Town Tonight

Leo Litwin plays the Baldwin piano

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR & *RCA RECORDS — BALDWIN PIANO



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THE BOSTON SYMPHONY PENSION INSTITUTION

The Boston Symphony Pension Institution, established in 1903, is the oldest among American symphony orchestras. During the past few years the Pension Institution has paid annually over 400,000 dollars to nearly one hundred pensioners and their widows. Pension Institution income is derived from Pension Fund concerts, from open rehearsals in Symphony Hall and at Tanglewood and from radio broadcasts, for which the members of the Orchestra donate their services. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

YOUR FATHER'S MUSTACHE

1. FIVE FOOT TWO, EYES OF BLUE

by Sam Lewis, Joe Young and Ray Henderson

Five Foot Two, Eyes of Blue,
But, oh! what those five foot could do,
Has anybody seen my girl?
Turned up nose, turned down hose,
Never had no other beaus.
Has anybody seen my girl?
Now if you run in-to a five foot two,
covered with fur,
Diamond rings and all those things,
Bet-cha' life it isn't her,
But could she love, could she woo?
Could she, could she, could she coo?
Has anybody seen my girl?

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2. AIN'T SHE SWEET

by Jack Yellen and Milton Ager

Ain't She Sweet?
See her coming down the street!
Now I ask you very confidentially
Ain't She Sweet?
Ain't she nice?
Look her over once or twice.
Now I ask you very confidentially
Ain't she nice?
Just cast an eye in her direction
Oh, me! Oh, my!
Ain't that perfection?
I repeat, don't you think that's kind of neat?
And I ask you very confidentially
Ain't She Sweet?

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3. YES SIR, THAT'S MY BABY

by Gus Kahn and Walter Donaldson

Yes, Sir, That's my Baby,
No, Sir, Don't mean Maybe,
Yes, Sir, That's my Baby now.
Yes, ma'am we've decided
No, ma'am, we won't hide it,
Yes, ma'am you're invited now.
By the way, By the way
When we reach the preacher I'll say,
(with feeling)
Yes, Sir, That's my Baby,
No, Sir, don't mean maybe
Yes, Sir, That's my Baby now.

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New York, N.Y.
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4. SIDE BY SIDE

by Harry Woods

Oh! we ain't got a barrel of money,
Maybe we're ragged and funny,
But we'll travel along
Singin' a song
Side by Side.
Don't know what's comin' tomorrow,
Maybe it's trouble and sorrow,
But we'll travel the road,
Sharin' our load
Side by Side.
Thru all kinds of weather
What if the sky should fall
Just as long as we're together,
It doesn't matter at all.
When they've all had their quarrels and parted
We'll be the same as we started
Just trav'lin' along
Singin' a song
Side by Side.

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5. CAROLINA IN THE MORNING

by Gus Kahn and Walter Donaldson

Nothing could be finer than to be in Carolina
in the morning,
No one could be sweeter than my sweetie
when I meet her in the morning.
Where the morning glories, Twine around
the door,
Whispering pretty stories I long to hear
once more.
Strolling with my girlie where the dew is
pearly early in the morning,
Butterflies all flutter up and kiss each little
buttercup at dawning,
If I had Aladdin's lamp for only a day,
I'd make a wish and here's what I'd say: —
Nothing could be finer than to be in Carolina
in the morning.

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'SING OUT'

Arranged by Richard Hayman

1. BEER BARREL POLKA

Roll out the barrel —
We'll have a barrel of fun.
Roll out the barrel —
We've got the blues on the run.
Sing boom tararell!
Ring out a song of good cheer!
Now's the time to roll the barrel,
For the gang's all here.

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2. MARGIE

by Benny Davis, Con Conrad and J. Russell Robinson

Margie,
I'm always thinking of you.
Margie,
I'll tell the world I love you.
Don't forget your promise to me:
I have bought a home an' ring
And ev'rything
For Margie.
You've been my inspiration —
Days are never blue.
After all is said and done,
There is really only one —
And Margie, Margie, it's you.

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3. HEART OF MY HEART

Heart of my heart —
I love that melody.
Heart of my heart
Brings back a memory.
When we were kids
On the corner of the street,
We were rough and ready guys —
But oh, how we could harmonize!
Heart of my heart —
All our friends were dearer then;
Too bad we had to part.
I know a tear would glisten,
If once more I could listen
To the gang that sang
Heart of my heart.

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New York, N.Y. Used by permission.

4. SHINE ON, HARVEST MOON

Shine on, shine on, harvest moon
Up in the sky:
'Cause I ain't had no lovin'
Since January, February, June or July.
Snow time ain't no time
To stay outdoors and spoon.
So shine on, shine on, harvest moon,
For me and my gal.

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5. FOR ME AND MY GAL

by George M. Meyer, Edgar Leslie and E. Ray Goetz

The bells are ringing
For me and my gal;
The birds are singing
For me and my gal.
Everybody's been knowin'
To a wedding they're goin',
And for weeks they've been sewin' —
Every Suzy and Sal.
They're congregating
For me and my gal;
The parson's waiting
For me and my gal.
And someday I'm gonna build
A little home for two,
For three, or four, or more
In loveland
For me and my gal.

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6. THE WHIFFENPOOF SONG

by Meade Minnigerode, George S. Pomeroy,
Tod B. Galloway. Revision by Rudy Vallee

We're poor little lambs
Who have lost our way —
Baa, baa, baa!
We're little lost sheep,
Who have gone astray —
Baa, baa, baa!
Gentleman songsters off on a spree,
Doomed from here to eternity.
Lord have mercy on such as we!
Baa, baa, baa!

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New York, N.Y. Used by permission.

7. WHEN IRISH EYES ARE SMILING

When Irish eyes are smiling,
Sure 'tis like a morn' in spring!
In the lilt of Irish laughter
You can hear the angels sing.
When Irish hearts are happy,
All the world seems bright and gay;
But when Irish eyes are smiling,
Shure they steal your heart away.

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8. HARRIGAN

H-A-double R-I-G-A-N spells Harrigan.
Proud of all the Irish blood that's in me,
"Divil" a man can say a word agin' me!
H-A-double R-I-G-A-N, you see
Is a name that a shame
Never has been connected with —
Harrigan, that's me!!

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9. I'VE BEEN WORKING ON THE RAILROAD (Traditional)

I've been workin' on the railroad
All the live long day.
I've been workin' on the railroad
To pass the time away.
Can't you hear the whistle blowing —
Rise up so early in the morn?
Can't you hear the captain shouting,
"Dinah, blow your horn"?
Dinah won't ya blow,
Dinah won't ya blow,
Dinah won't ya blow your horn?
Dinah won't ya blow,
Dinah won't ya blow,
Dinah won't ya blow your horn?
Someone's in the kitchen with Dinah;
Someone's in the kitchen, I know.
Someone's in the kitchen with Dinah;
Strummin' on the old banjo!
And singing
Fee, fi, fiddle-ee-i-oh;
Fee, fi, fiddle-ee-i-oh;
Fee, fi, fiddle-ee-i-oh —
Strummin' on the old banjo.

OLD TIMERS' NIGHT AT THE POPS

Arranged by M. L. Lake

Ta-ra-ra-boom-de-ay

A bright and stylish girl you see,
Belle of good society;
Not to strict, but rather free,
Yet as right as right can be.
Never forward, never bold,
Not too shy, and not too cold;
But the very thing, I'm told
That in your arms you'd like to fold.
Ta-ra-ra-boom-de-ay, ta-ra-ra-boom-de-ay,
Ta-ra-ra-boom-de-ay, ta-ra-ra-boom-de-ay,
Ta-ra-ra-boom-de-ay, ta-ra-ra-boom-de-ay,
Ta-ra-ra-boom-de-ay, ta-ra-ra-boom-de-ay.

The Bowery

Words by Chas. H. Hoyt; music by Percy Gaunt

Oh! the night that I struck New York,
I went out for a quiet walk;
Folks that are on to the city say,
Better by far that I took Broadway;
I was out to enjoy the sights,
There was the Bow'ry ablaze with lights;
I had one of the devil's own nights!
And I'll never go there any more!
The Bow'ry, the Bow'ry,
They say such things, and they do strange
things on the Bow'ry! the Bow'ry!
I'll never go there any more!

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The sidewalks of New York

Words and music by Chas. B. Lawlor and James W. Blake

East side, West side, all around the town,
The tots sang 'ring-a-rosie',
'London Bridge is falling down';
Boys and girls together,
me and Mamie O'Rourke,
Tripped the light fantastic
On the sidewalks of New York.

Published 1951 by The Boston Music Co.

Sweet Rosie O'Grady

Words and music by Maude Nugent

Sweet Rosie O'Grady, my dear little rose
You're my steady lady, most everyone knows,
And when we are married,
how happy we'll be,
For I love sweet Rosie O'Grady,
and Rosie O'Grady loves me.

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After the ball

Words and music by Charles K. Harris

After the ball was over,
After the break of morn,
After the dancers leaving,
After the stars are gone,
Many a heart is aching,
If you could read them all;
Many the hopes that have vanished
After the ball.

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Daisy (A bicycle built for two)

Words and music by Harry Dacre

Daisy, Daisy, give me your answer true,
I'm half crazy, all for the love of you.
It won't be a stylish marriage,
I can't afford a carriage,
But you'll look sweet on the seat
Of a bicycle built for two.

Published 1952 by The Boston Music Co.

A hot time in the old town tonight

Words by Joe Hayden; music by Theo. A. Metz

When you hear dem a bells go ding,
ling, ling,
All join 'round and sweetly you must sing,
And when the verse am through,
in the chorus all join in,
There'll be a hot time
in the old town tonight.

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The band played on

Words by John F. Palmer; music by Charles B. Ward

Casey would waltz with a strawberry blond,
While the band played on.
He waltzed 'round the floor
with the girl he adored,
While the band played on.
His head it was loaded, it nearly exploded;
The poor girl, she shook with alarm.
He ne'er left the girl with the strawberry curl,
While the band played on.

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Thursday Evening May 25 1972 at 8.30

Twenty-eighth Program

ARTHUR FIEDLER *Conductor*

HOME FOR ITALIAN CHILDREN NIGHT

Danza Piemontesi, No. 2 — *Sinigaglia*

*Overture to 'William Tell' — *Rossini*

*Capriccio Italien — *Tchaikovsky*

Sinfonia from the 'Easter Oratorio' — *Bach-Whittaker*

Violin Concerto No. 2 in D minor Op. 22 — *Wieniawski*
Allegro
Romance
Allegro con fuoco
Soloist CECYLIA ARZEWSKI

Selection from 'No, No, Nanette' — *Youmans*
Introduction – I Want to be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You can Dance with Any Girl at All – No, No, Nanette

Micol's Theme, from 'Garden of the Finzi-Continis' — *Brooks*

Twelfth Street Rag — *Bowman*

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TONIGHT'S SOLOISTS



STEVE ALLEN, the renowned television comedian and pianist, was raised in show business; his mother was comedienne Belle Montrose and his father was her straight man. Steve's own career began in Phoenix, Arizona as an announcer-writer-pianist-producer for a local radio station. His many talents led him to big time radio in Los Angeles where he was soon emcee of his own shows. In 1950 Steve's television career began in New York City as the much acclaimed host of the original 'Tonight Show' and then the 'Steve Allen Show'. Besides his accomplishments in radio, television and the movies, this man of incredible energy and ideas is the author of twelve books whose subjects range from poetry, short stories, humor to autobiography and politics. The musical Steve Allen is a composer, lyricist, conductor, singer, recording artist, pianist and sometimes trumpet player. He has recorded thirty major albums and written well over 3,000 songs. He is the father of four sons and is married to comedienne and actress, Jayne Meadows. Steve Allen is making his debut with Arthur Fiedler and the Boston Pops this week.



William Shisler

MAX HOBART, Acting concertmaster of the Boston Pops Orchestra, was appointed to the third chair in the first violin section of the Boston Symphony three years ago. He studied with Vera Barstow, who guided him especially towards chamber music. As a result of winning the Coleman auditions in Pasadena, California, he was invited to study and coach with the Quartetto Italiano. In 1956, as a member of the Graduate String Quartet of the University of Southern California, he made a twelve-week tour of Europe, during which he performed in Venice with the Virtuosi di Roma.

Since he came to Boston, Max Hobart has been active in many spheres of musical activity. He has been a member of the Violone Ensemble, which gave concerts throughout New England, and has given recitals at the New England Conservatory and the Gardner Museum. He has performed the Violin concerto by Mendelssohn with the Boston Pops, and taken part in the recent recording by the Boston Symphony Chamber Players of the G major Quintet by Dvořák for Deutsche Grammophon. Concertmaster of the Newton Symphony, with whom he has appeared as soloist, Max Hobart is a faculty member of the New England Conservatory, and of the Berkshire Music Center at Tanglewood.

Friday Evening May 26 1972 at 8.30

Twenty-ninth Program

ARTHUR FIEDLER *Conductor*

LASELL JUNIOR COLLEGE NIGHT

*Knightsbridge March	*Coates*
*Overture to 'Semiramide'	*Rossini*
This Could Be the Start of Something Big	*Allen*
Impossible	*Allen*
Keep Telling Me	*Allen*
STEVE ALLEN and ORCHESTRA	
The Surrey with the Fringe on Top	*Rodgers*
STEVE ALLEN IN A LIGHTER MOOD	
Old MacDonald Had a Farm	*arr. Anderson*
Pretend You Don't See Her	*Allen*
STEVE ALLEN and ORCHESTRA	
Love Theme from 'The Godfather'	*Rota*
I'd Like to Teach the World to Sing	*Backer-Davis-Cook-Greenaway*

THE ORPHEAN CLUB OF LASELL JUNIOR COLLEGE
PETER STAPLETON *Director*
BETH LAVIN *Accompanist*

Come Saturday Morning	*Previn-Karlin*
If We Only Have Love	*Brel*
All Good Gifts	*Schwartz*
Close to You	*Bacharach-David*
Day by Day	*Schwartz*
Toccata and Fugue in D minor	*Bach-Stokowski*
Havanaise for Violin and Orchestra	*Saint-Saëns*
Soloist MAX HOBART	
Two Melanie Tunes	
Brand New Key	
†Look What They've Done to My Song	

Steve Allen plays the Baldwin piano

Among those present: North Attleboro Junior High School; Memorial High School in Manchester, New Hampshire

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR & *RCA RECORDS BALDWIN PIANO

A biography of STEVE ALLEN is printed on page 26



Michael Peirce

Pops 1971 — Bob and Susan singing 'People in Your Neighborhood' with guests from the audience



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Saturday Evening May 27 1972 at 8.30

Thirtieth Program

ARTHUR FIEDLER *Conductor*

NORTHROP NIGHT

*Knightsbridge March	*Coates*
*Overture to 'Semiramide'	*Rossini*
This Could Be the Start of Something Big	*Allen*
Impossible	*Allen*
Keep Telling Me	*Allen*
STEVE ALLEN and ORCHESTRA	
The Surrey with the Fringe on Top	*Rodgers*
STEVE ALLEN IN A LIGHTER MOOD	
Old MacDonald Had a Farm	*arr. Anderson*
Pretend You Don't See Her	*Allen*
STEVE ALLEN and ORCHESTRA	
Love Theme from 'The Godfather'	*Rota*
I'd Like to Teach the World to Sing	*Backer-Davis-Cook-Greenaway*

†*By the Beautiful Blue Danube, Waltzes	*Strauss*
*Lara's Theme, from 'Dr Zhivago'	*Jarre*
Medley of Burt Bacharach Tunes	*arr. Knight*
I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The look of Love – Promises, Promises	
*Up, Up and Away	*Webb*

Steve Allen plays the Baldwin piano

Among those present: Emmanuel College, Class of 1972

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scences of the audience may be included.

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†POLYDOR & *RCA RECORDS BALDWIN PIANO

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1 S.S. Pierce Extra Dry Champagne	8.00	
3 S.S. Pierce Sparkling Burgundy	8.00	
5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumanti	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
9 *Bollinger Brut Special Cuvée Champagne	13.00	7.50
28 *Le Duc Brut, Blanc de Blancs, Vintage Champagne	8.50	5.00
29 *Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	14.00	
30 *Taittinger Brut La Française Champagne	13.00	7.50
31 Tiburon Extra Dry Californian Champagne	8.00	5.00
33 *Sparkling Rosé d'Anjou (Baumard) 1964	8.50	
45 Tiburon Californian Cold Duck	7.00	
52 *François Cold Duck	7.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
8 C. Krug Chablis	4.00	3.00
10 *Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
12 *Bolla Soave	5.00	3.00
14 *Pouilly Fuissé (A. Lichine)	6.00	
16 *Pinot Chardonnay (A. Lichine)	5.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21 *Langenbach Bernkastler Meister Krone	5.00	
32 *Liebfraumilch, Vintage – Madrigal	5.50	3.00
34 *Pouilly Fuissé Vintage, (L. Jadot)	6.00	4.00
35 *Liebfraumilch Blackfriars	5.00	3.00
36 *Chablis, Vintage, (A. Pic)	6.00	4.00
41 *Riesling d'Alsace 1969 (Rene Schmidt)	5.00	3.00
53 *Liebfraumilch (Karl von Stetten) – qts.	4.50	

RED WINES	Bot.	½ Bot.
4 *Lambrusco (Castel Ruboun)	4.50	3.00
20 *Bolla Valpolicella	5.00	3.00
24 *Beaujolais (A. Lichine)	5.00	3.00
40 *Beaujolais Jadot, Vintage (L. Jadot)	5.00	3.00
42 *Margaux, Vintage (Ginestet)	5.00	3.00
44 *Château Pavie-Decesse 1966, St Emilion	5.00	
46 *Chateauneuf du Pape 1969 (Dom. de Beaurenard)	6.00	4.00
49 *Beaujolais Villages 1970 (Remoissenet)	5.50	3.50

ROSÉ WINES	Bot.	½ Bot.
22 Pastene Vin Rosé	3.50	2.50
26 *Rosé d'Anjou (A. Lichine)	5.00	3.00
47 *Rosé d'Anjou 1970 (La Cour de Pierre)	5.00	3.00
48 *Cabernet Rosé d'Anjou 1970 (Marmot)	4.00	
50 *Moura Basto Rosé (E.B.) (Portugal)	4.00	2.30
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Quinta do Avelar Rosé	4.50	3.00

SHERRY	Glass	
27 *Duff Gordon Amontillado (Dry)	6.00	1.00

WINE PUNCH	Pitcher	Glass
Claret or Sauterne Punch	3.00	1.00
Claret Lemonade	3.00	1.00

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The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.50	Breast of Turkey	1.50
Country Ham and Swiss Cheese	1.30	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	1.75
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.40
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels	.25		Cheese Wafers	.25	
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75
Mixed Nuts (no peanuts)	.75	1.05			

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	1.00
Miniatures – 5½ oz.	1.25	Pepp.-Wtg.-Coffee Patties	.75

French Tissot Drops – Hard Candies .40

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple . .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Coca-Cola	.25
Pops Punch, Pitcher	2.00	Rimuss Imported Grape Juice	
Lemonade, Glass	.50	7 oz. (White or Red)	.75
Lemonade, Pitcher	2.00	Bottle, 23 oz. (White or Red)	2.50
Canada Dry Ginger Ale, 7 oz.	.25		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 31
BEER & ALE & CIGARETTE LIST ON PAGE 35
FIRST BALCONY SERVICE — HUNTINGTON AVENUE FOYER
SECOND BALCONY SERVICE — STAGE END OF LEFT CORRIDOR

POPS CLASSICS

Area Sampler
66 Ch. Pichon Lalande
69 Ch. Cantebau-Couhins
69 Brouilly — Remoissenet
69 Savigny-Les-Beaune — Remoissenet
70 Pouilly-Fuisse — Remoissenet
69 Gewurztraminer — Rene Schmidt
65 Cote Rotie-Cote Blonde
67 Anjou Rouge
nv Heitz Zinfandel
nv Deutz Champagne
69 Trierer Thiergarten Spatlese
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A case of 12-24 oz. bottles $42.50

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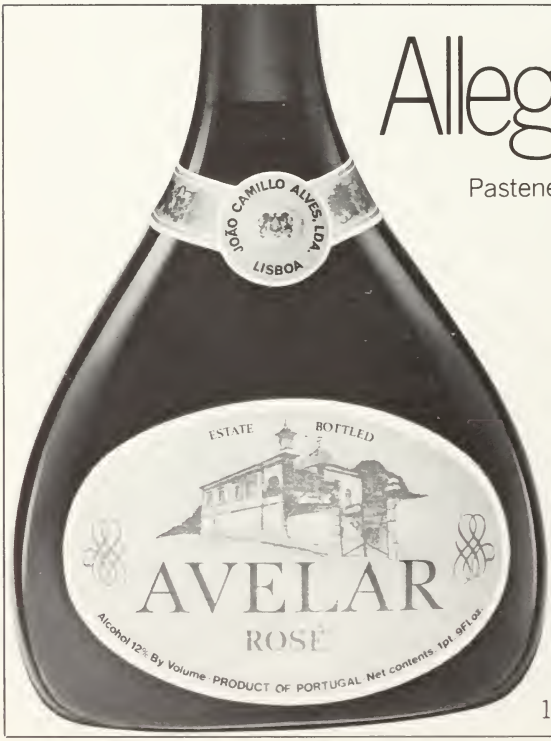
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62 Ch. La Tour de Mons
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68 Savennieres
70 Rose d'Anjou
69 Chenin Blanc — Chappellet
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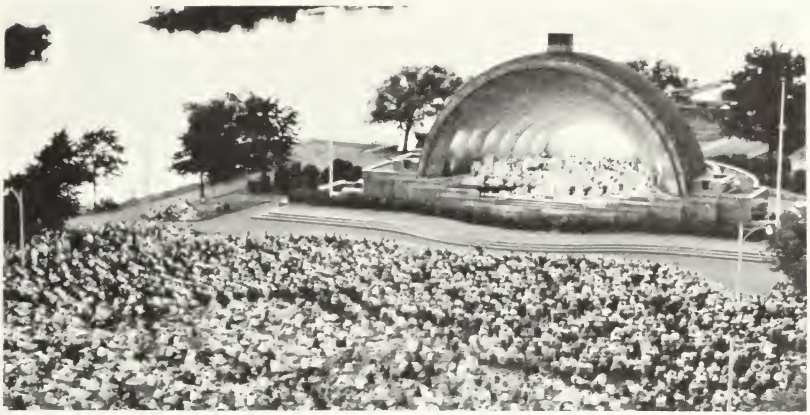
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Arthur Fiedler conducting

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Friday June 30	**Friday July 7**
Saturday July 1	**Saturday July 8**

at 8.30 pm

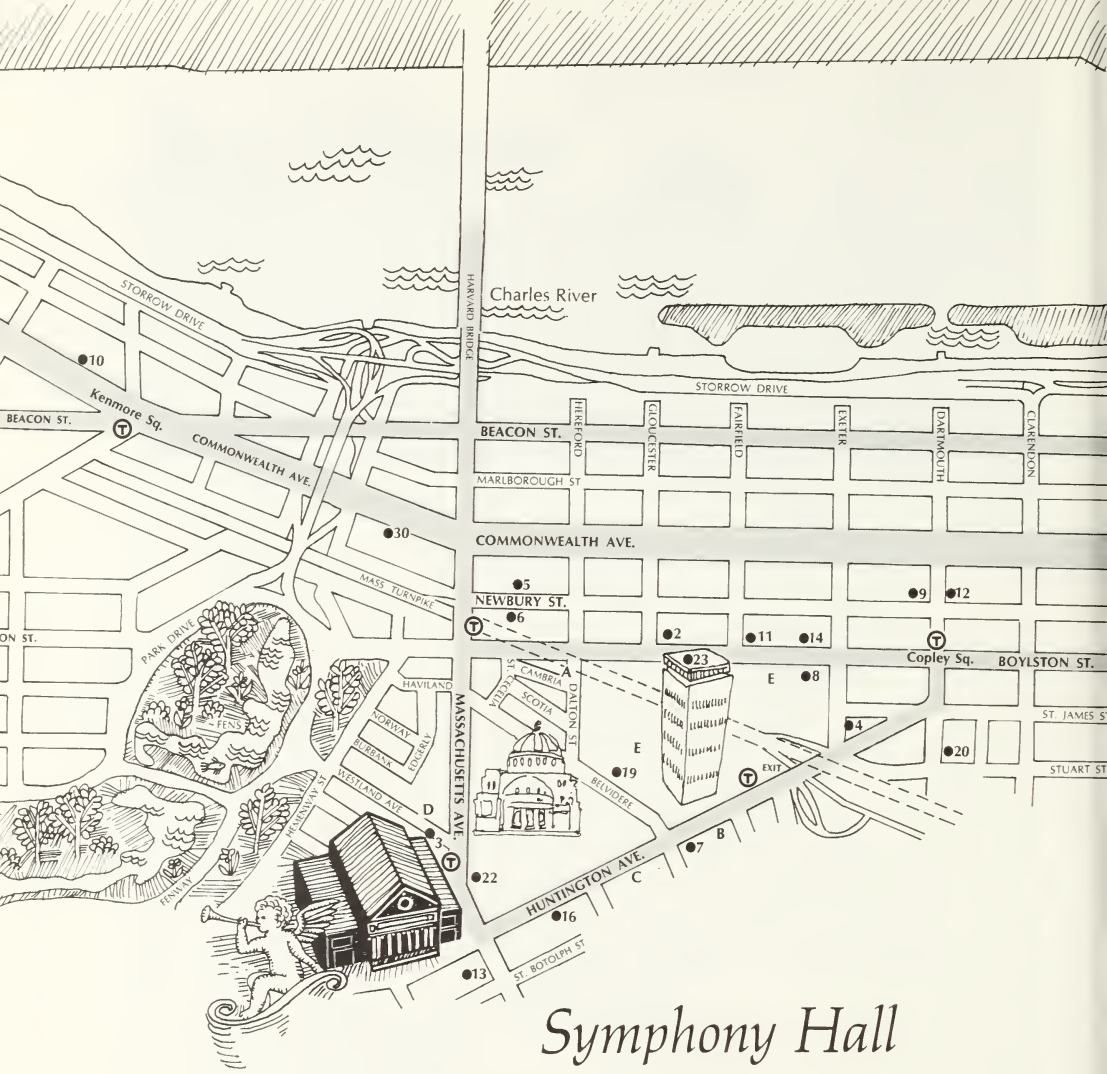
Children's concerts Wednesdays June 28 & July 5 at 10.15 am

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Thursday June 29	**Rogers Park, Brighton at 7.30 pm**
Wednesday July 5	**Bunker Hill, Charlestown at 7.30 pm**
Thursday July 6	**Boston City Hall Plaza at 12 noon**
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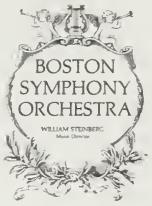
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I **know** you want to bid on the fire engine, Arthur, but you'll have to wait until the auction begins!

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The Council of Friends, founded nine years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

A 500-mile check-up for marriages.

My husband and I have been married nearly a quarter of a century, have produced three children, survived three wars, comforted one another at funerals and dedicated ourselves to one another through sickness and in health.

The other day I backed out of the driveway, turned too sharply, and hit the side of his car. He was a perfect stranger.

"Where are you going?" I asked as he left his dented fender and bolted toward the house.

"Don't move your car," he said, "I am going to call the police."

"THE POLICE!" I shouted, "For crying out loud, I'm your wife."

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I should have known better than to compete with a man and his car. For years, psychologists have been telling us that a man's relationship with his automobile supersedes even sex.

For you women who are skeptics, let me ask you a few questions.

Has your husband ever patted you on your trunk and remarked what a beautiful trade-in you'd make?

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Does he take you to a restaurant three times a week and instruct the waitress to "Fill her up"?

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ERMA BOMBECK, *March 26, 1972*

Erma Bombeck writes for The Globe.

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won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

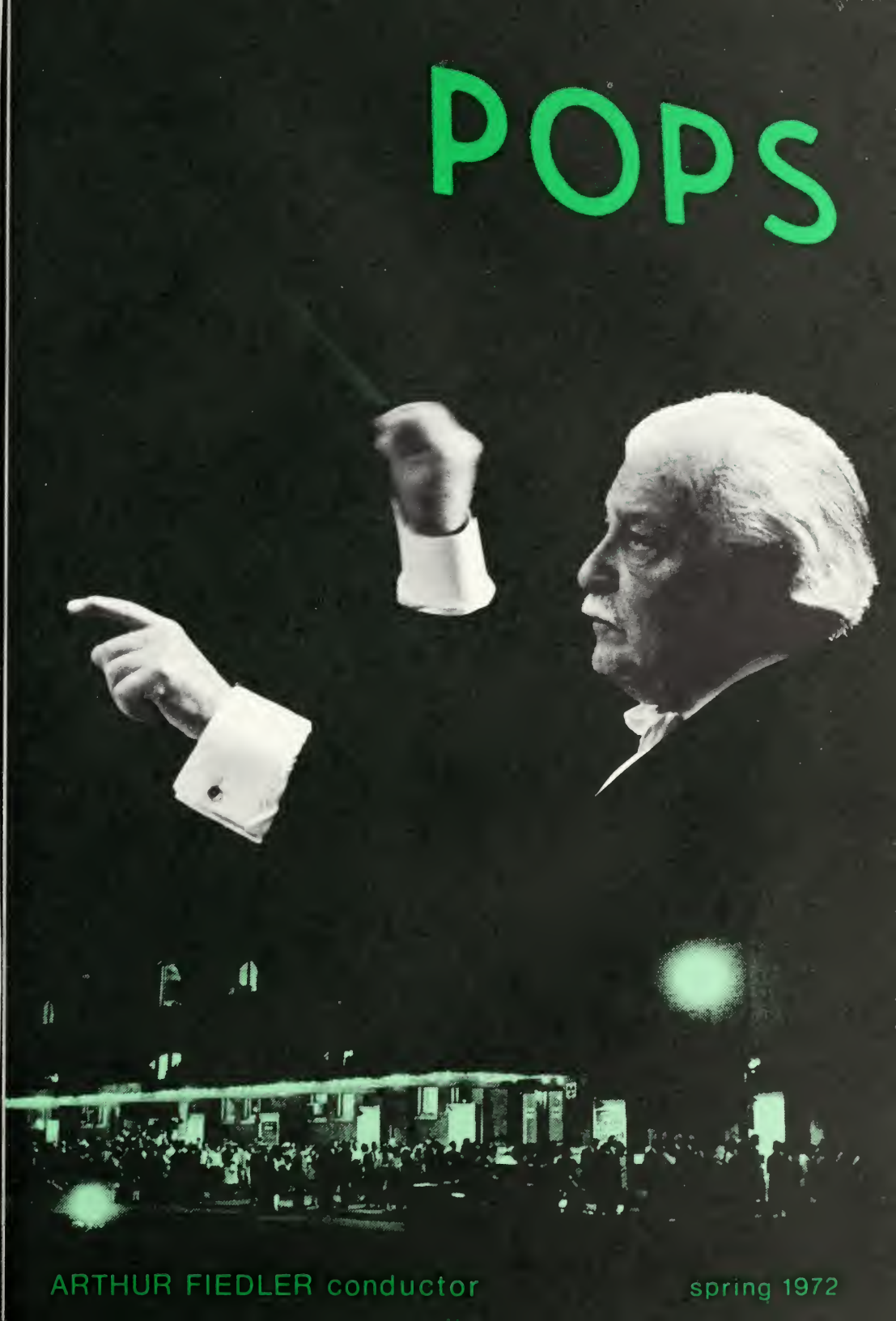
As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty-three years ago he founded the free outdoor Esplanade Concerts on the banks of the Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 48,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

POPS

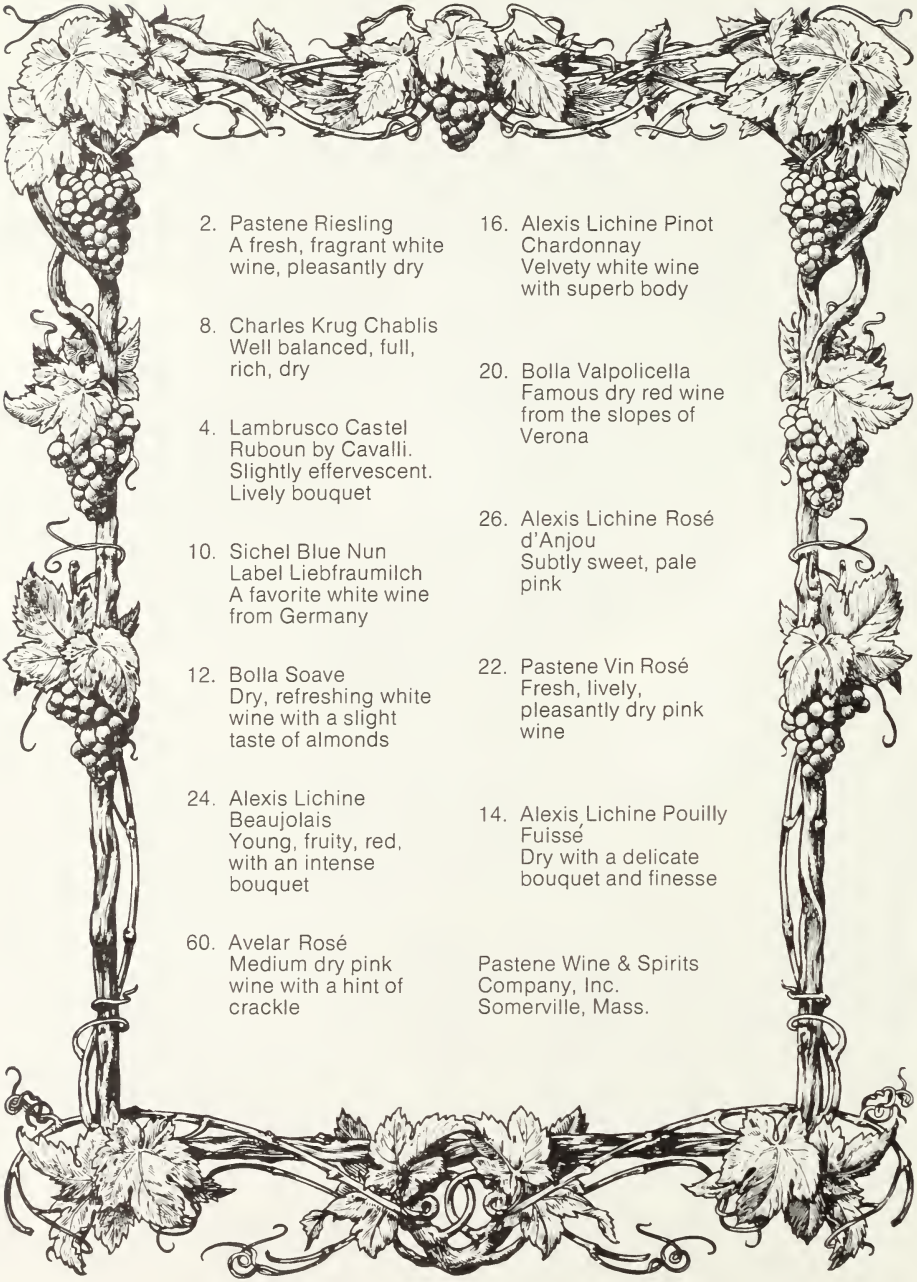


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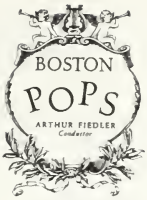
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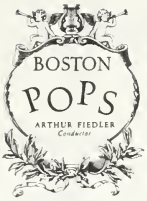
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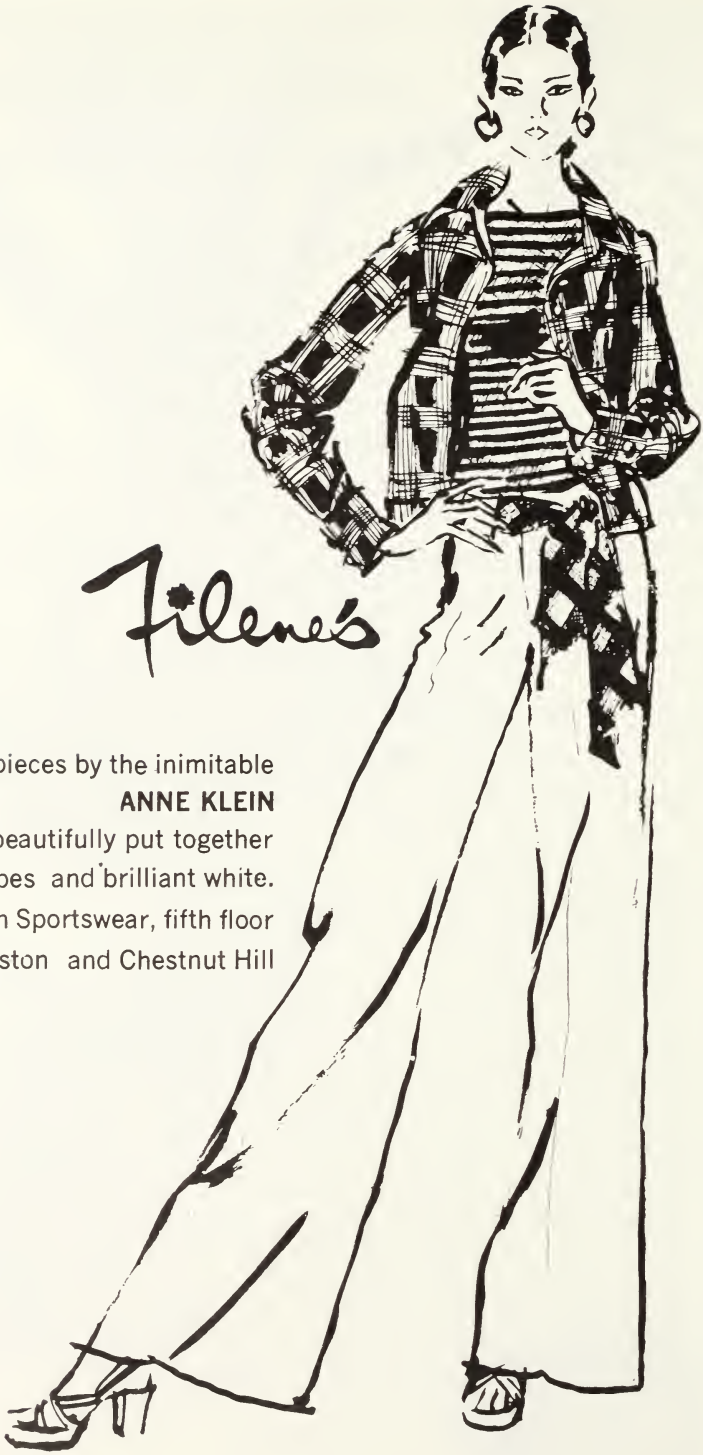
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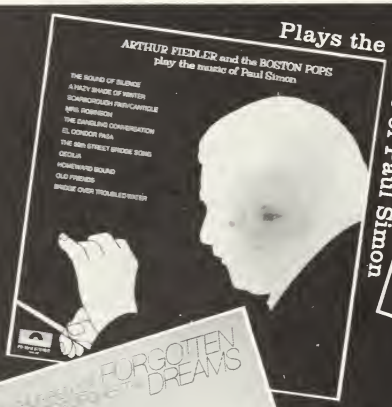
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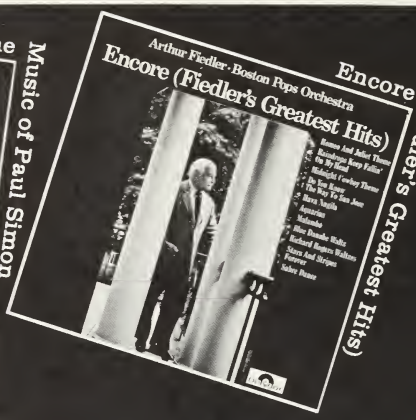
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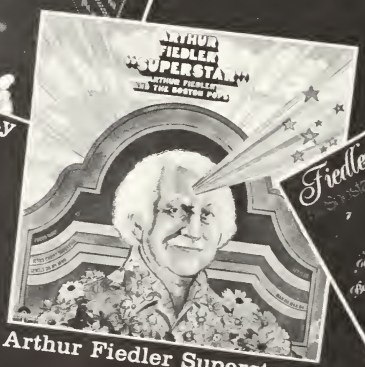
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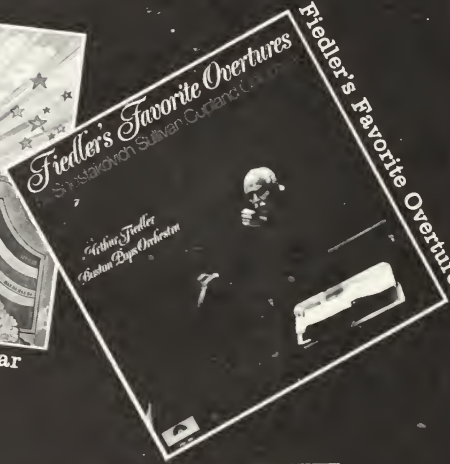
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ARTHUR FIEDLER



John A. Wolters

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

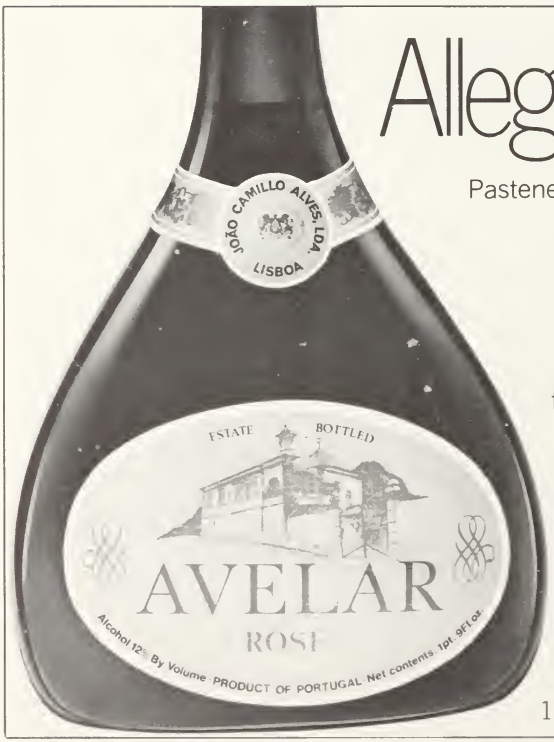
In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fourteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

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Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

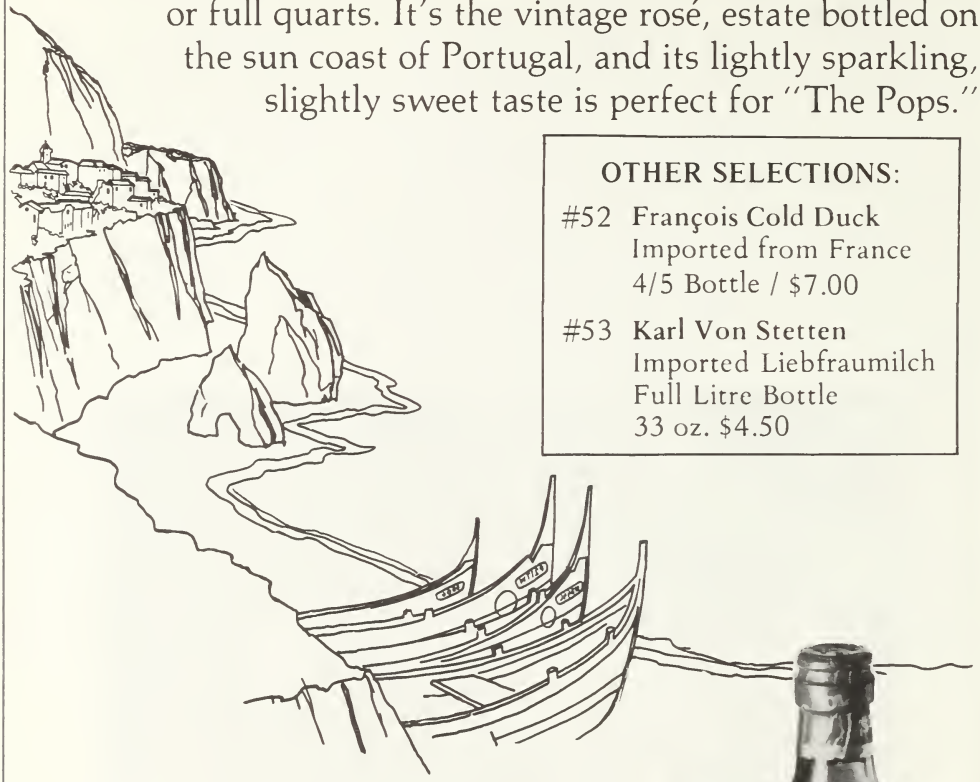
In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.



Ed Fitzgerald

Arthur Fiedler, Conductor of the Boston Pops Orchestra, and the City of Boston were both honored last fall when Mr Fiedler was chosen to represent Boston as Conductor of the first World Orchestra. Under the sponsorship of the Federation of People-to-people Programs, more than 145 musicians from orchestras in all parts of the world gathered to give concerts at Philharmonic Hall in New York, at the dedication of Walt Disney World in Orlando, Florida, and at the Opera House of the newly opened John F. Kennedy Center for the performing arts in Washington, DC.

COSTA DO SOL Rosé Wine is here tonight in full pints or full quarts. It's the vintage rosé, estate bottled on the sun coast of Portugal, and its lightly sparkling, slightly sweet taste is perfect for "The Pops."



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Costa Do Sol Rosé came all the way from Portugal to be with you tonight.

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HARRY ELLIS DICKSON



William Shisler

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Last year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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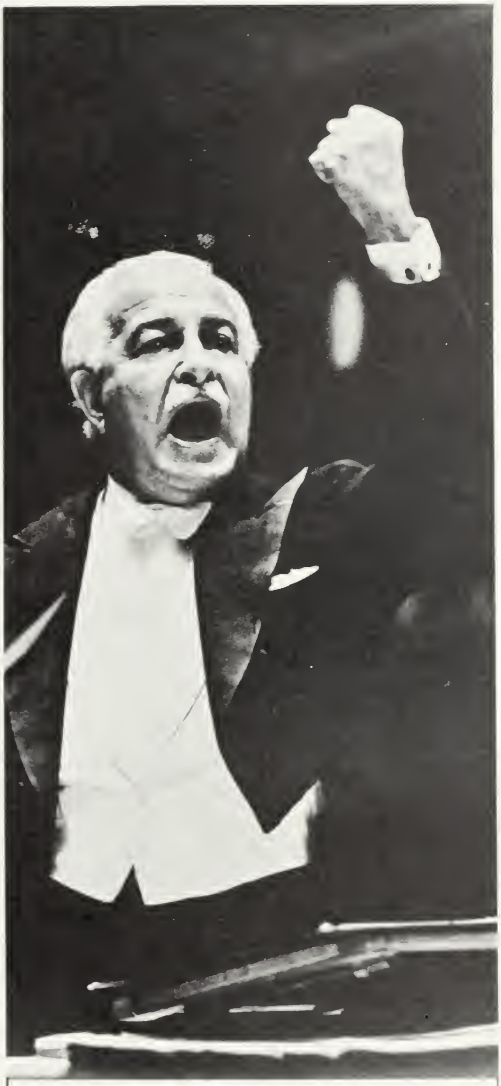
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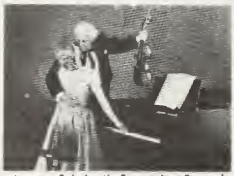


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Galveston • St. Louis Blues March • more

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THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a second and third series last year and this.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. Earlier this year the Pops Orchestra played in Ames, Iowa, in Chicago, Illinois, and made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-seven years old this year, the Boston Symphony ninety-one, and Arthur Fiedler, incredibly, is seventy-seven. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

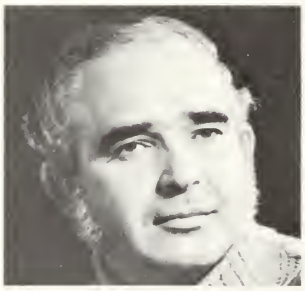
Monday May 29 1972

TONIGHT'S GUEST CONDUCTOR



LAURA AVERY has the unique distinction of being the first woman to conduct the Boston Pops Orchestra. She won the opportunity by bidding on the premium to conduct the Pops during the Boston Symphony's very successful Musical Marathon. She has had almost no experience in conducting and Harry Ellis Dickson has helped her prepare for the performance tonight. Laura is a graduate of Smith College, has done graduate work at Union Theological Seminary, has received her Masters in Education from Harvard, and is at present an elementary school teacher at the Cabot School in Newton.

TONIGHT'S SOLOIST



JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, and Assistant conductor since the beginning of the 1971-1972 winter season, joined the Orchestra in 1955. He was then, at the age of twenty-three, the youngest member. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, in 1969 a tour to the Virgin Islands and Florida. He is violinist of the Boston Symphony String Trio and first violinist of the Boston Symphony String Quartet, and as violinist of the Boston Symphony Chamber Players Joseph Silverstein has made many recordings of chamber music both for RCA and Deutsche Grammophon. Chairman of the Faculty of the Berkshire Music Center at Tanglewood, he also teaches privately. In 1970 he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestras.

The cover photograph of Arthur Fiedler is by James Holland, whose recent book 'Mr Pops' is published by Barre.

Monday Evening May 29 1972 at 8.30

Thirty-first Program

HARRY ELLIS DICKSON *Conducting*

*Rakóczi March, from 'The Damnation of Faust' — *Berlioz*

Overture to 'The Barber of Seville' — *Rossini*

LAURA AVERY *Conducting*

(First Woman to Conduct the Boston Pops Orchestra)

*Hoe-Down, from 'Rodeo' — *Copland*

HARRY ELLIS DICKSON *Conducting*

†*Bolero — *Ravel*

Romance in F for Violin and Orchestra Op. 50 — *Beethoven*

Introduction and Rondo Capriccioso Op. 28 — *Saint-Saëns*

Soloist JOSEPH SILVERSTEIN

*Polovetzian Dances, from 'Prince Igor' — *Borodin*

*Selection from 'South Pacific' — *Rodgers*

I'm Gonna Wash That Man Right outa My Hair – Bali H'ai – Happy Talk – Some Enchanted Evening – I'm in Love with a Wonderful Guy

*The Typewriter — *Anderson*

†*The Stars and Stripes Forever — *Sousa*

Among those present: Bayridge Residence; Boston Medical Laboratory; Temple Israel Brotherhood of Swampscott

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CANADA DRY

TONIGHT'S SOLOIST



CHET ATKINS doesn't remember precisely when he played his first guitar. Born on a farm near Knoxville, Tennessee, he played his brother's guitar as a child. By the time he was eleven he had saved enough to buy his own — a $20 Silvertone from Sears Roebuck. His first paying job was a fiddler on a Knoxville radio show in the early 1940's, which led to a position as the studio's staff guitarist. Since that time, Chet Atkins has become one of the nation's top guitarists. He has appeared on all the top television shows and has played with symphony orchestras in Atlanta, Nashville, Memphis, New Orleans, St Louis, Birmingham, Seattle, Houston, Pittsburgh and Minneapolis. He has toured to Canada, Europe, Africa, Japan and over 100 cities in the United States and has been the recipient of numerous awards including being named 'Most Popular Guitarist in the Country Field' for two years in a row. Not only a guitarist, Chet Atkins somehow finds time to be vice-president of RCA's Nashville office and the sponsor of the Chet Atkins Guitar Festival, an international program for talented young performers. He is also a golf enthusiast. Among his many RCA albums are two with Arthur Fiedler and the Boston Pops.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.



FRANÇOIS COLD DUCK

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Tuesday Evening May 30 1972 at 8.30

Thirty-second Program

ARTHUR FIEDLER *Conductor*

Entrance of the Boyards — *Halvorsen*
*Carnaval, Overture — *Glazounov*

*I'll Fly Away — *Traditional*
*Faded Love — *Wills-Wills*
*Tennessee Waltz — *Stewart-King*
Snowbird — *MacLellan*
CHET ATKINS and ORCHESTRA

*Pops Hoe-Down — *arr. Hayman*
Arkansas Traveler – The Devil's Dream – Chicken Reel – Thunder Hornpipe – Paddy Whack – Pop Goes the Weasel – Miss McCloud's Reel – Turkey in the Straw – Stop Buck – Soldier's Joy – Rakes of Mallow – Lamplighter's Hornpipe

Blue Angel — *Lima*
Black Mountain Rag — *Magness*
Soloist CHET ATKINS

Beatles Medley
With a Little Help from My Friends
And I Love Her
Something
Lady Madonna
Michelle
CHET ATKINS and ORCHESTRA

Yakety Axe — *Randolph-Rich*
CHET ATKINS and ORCHESTRA

Two Burt Bacharach Tunes
†I'll Never Fall in Love Again
†Bond Street

Prelude in E from Partita No. 3 — *Bach-Bachrich*
Gavotte and Rondo from Partita No. 3 — *Bach-Bachrich*
†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

Music from Across the Way — *Last*
†Look What They've Done to My Song — *Melanie*

Among those present: Alumnae of Newton-Wellesley Hospital School of Nursing Inc.; Democratic Women on Wheels; Framingham State College Senior Class

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

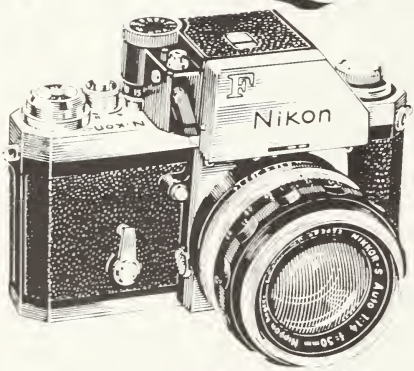
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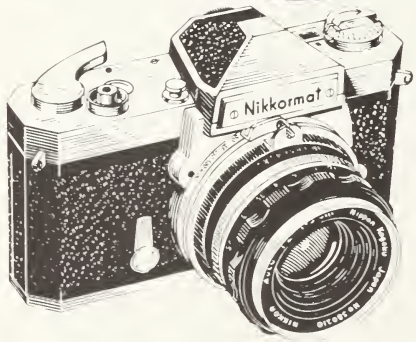
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Wednesday Evening May 31 1972 at 8.30

Thirty-third Program

ARTHUR FIEDLER *Conductor*

BOSTON CITY HOSPITAL NIGHT

Entrance of the Boyards — *Halvorsen*
*Carnaval, Overture — *Glazounov*
*I'll Fly Away — *Traditional*
*Faded Love — *Wills-Wills*
*Tennessee Waltz — *Stewart-King*
Snowbird — *MacLellan*
CHET ATKINS and ORCHESTRA

*Pops Hoe-Down — *arr. Hayman*
Arkansas Traveler – The Devil's Dream – Chicken Reel – Thunder Hornpipe – Paddy Whack – Pop Goes the Weasel – Miss McCloud's Reel – Turkey in the Straw – Stop Buck – Soldier's Joy – Rakes of Mallow – Lamplighter's Hornpipe

Blue Angel — *Lima*
Black Mountain Rag — *Magness*
Soloist CHET ATKINS

Beatles Medley
With a Little Help from My Friends
And I Love Her
Something
Lady Madonna
Michelle
CHET ATKINS and ORCHESTRA

Yakety Axe — *Randolph-Rich*
CHET ATKINS and ORCHESTRA

Two Burt Bacharach Tunes
†I'll Never Fall in Love Again
†Bond Street

Slavonic Dance No. 7 in C Op. 72 — *Dvořák*
Sheep May Safely Graze, from 'The Wise Virgins' — *Bach-Walton*
*Voices of Spring, Waltzes — *Strauss*
Selection from 'No, No, Nanette' — *Youmans*
Introduction – I Want to be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

Among those present: Somerville Teachers Association

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR & *RCA RECORDS — BALDWIN PIANO

TONIGHT'S SOLOIST

A biography of CHET ATKINS is printed on page 20.

TONIGHT'S GUEST CONDUCTOR

PROFESSOR KENNETH MacKILLOP JR, a native of Medford, is a professor and Chairman of the Department of Music at Tufts University. He was a student of Lee Finney and Leo Rich Lewis and, despite his many responsibilities, he still has time to compose. It is a pleasure to welcome Professor MacKillop as he conducts the Boston Pops Orchestra for the seventeenth time.

TONIGHT'S SOLOIST



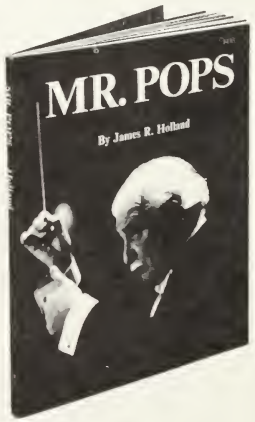
ANTHONY PARATORE, a native Bostonian, is a graduate of Boston University's School of Fine and Applied Arts, where he studied piano with Dr Bela Nagy, and of the Juilliard School in New York, where he was awarded a scholarship to study with Mme Rosina Lhevinne. He has appeared on many occasions with the Boston Pops Orchestra conducted by both Arthur Fiedler and Harry Ellis Dickson at Symphony Hall and Tanglewood, and at the Esplanade Concerts. In addition to his solo appearances, Anthony Paratore performs in concert with his brother Joseph. The Paratore Brothers have been heard many times with the Boston Pops and last season on the television series 'Evening at Pops'. They have been soloists with many orchestras including the Detroit Symphony, the Denver Symphony, and the Washington National Symphony. This season the Paratore Brothers have performed at many schools in New York and New England as part of the Lincoln Center Student Program.

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by James Holland

A delightful photographic essay, showing Arthur Fiedler pursuing a variety of professional and personal activities.

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Thursday Evening June 1 1972 at 8.30

Thirty-fourth Program

ARTHUR FIEDLER *Conductor*

TUFTS NIGHT

Overture to 'La Gazza Ladra' *Rossini*

Adagio from Violin Sonata No. 3 *Bach-Bachrich*

PROFESSOR KENNETH MacKILLOP JR, '35 *Conducting*

First Movement (Allegro con brio) from 'Classical Symphony' Op. 25 *Prokofiev*

Songs of Tufts University

Tuftonia's Day *Hayes '16*

Dear Alma Mater *Lewis '87*

THE JACKSON JILLS

Elijah Rock
Mame
Sorry – Grateful
A Good Man

Piano Concerto No. 1 in B flat minor Op. 23 *Tchaikovsky*

Allegro non troppo e molto maestoso
Andante semplice
Allegro con fuoco

Soloist ANTHONY PARATORE

THE BEELZEBUBS

Let Me Call You Sweetheart
Bushes and Briars
Happy Together
Tootsie

Medley of Burt Bacharach Tunes *arr. Knight*

I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

†Mrs Robinson *Simon & Garfunkel*

†Look What They've Done to My Song *Melanie*

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†POLYDOR & *RCA RECORDS BALDWIN PIANO

TONIGHT'S SOLOISTS



William Shisler

MAX HOBART, Acting concertmaster of the Boston Pops Orchestra, was appointed to the third chair in the first violin section of the Boston Symphony three years ago. He studied with Vera Barstow, who guided him especially towards chamber music. As a result of winning the Coleman auditions in Pasadena, California, he was invited to study and coach with the Quartetto Italiano. In 1956, as a member of the Graduate String Quartet of the University of Southern California, he made a twelve-week tour of Europe, during which he performed in Venice with the Virtuosi di Roma.

Since he came to Boston, Max Hobart has been active in many spheres of musical activity. He has been a member of the Violone Ensemble, which gave concerts throughout New England, and has given recitals at the New England Conservatory and the Gardner Museum. He has performed the Violin concerto by Mendelssohn with the Boston Pops, and taken part in the recent recording by the Boston Symphony Chamber Players of the G major Quintet by Dvořák for Deutsche Grammophon. Concertmaster of the Newton Symphony, with whom he has appeared as soloist, Max Hobart is a faculty member of the New England Conservatory, and of the Berkshire Music Center at Tanglewood.

MEE JOO KANG, Newton High School class of 1972, studied piano in her native Korea before arriving in the United States, only four years ago. Since then she has been a pupil of Jeannette Giguere. At Newton High School she has been a student of Henry Lasker and has shown a distinctive talent for composition in his music theory classes. In the fall she will be studying music and architecture at M.I.T. She is making her debut with the Boston Pops this evening.



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Friday Evening June 2 1972 at 8.30

Thirty-fifth Program

HARRY ELLIS DICKSON *Conducting*

O'Donnell Aboo, March — *deVille*

Overture to 'Egmont' — *Beethoven*

*Ave Maria — *Schubert-Wilhelmj*
Soloist MAX HOBART

*Suite from 'Le Cid' — *Massenet*
Castillane – Aragonaise – Aubade – Navarraise

First Movement (Allegro) from Piano Concerto No. 15 K. 450 — *Mozart*
Soloist MEE JOO KANG '72

Victor Herbert Favorites — *arr. Sanford*
March of the Toys – Absinthe Frappée – Because You're You – When You're Away – I Can't Do the Sum – I'm Falling in Love with Someone – Gypsy Love Song – Italian Street Song – Kiss Me Again – The Irish Have a Great Day Tonight

NEWTON HIGH SCHOOL CONCERT CHOIR
RAYMOND SMITH *Director*
JAMES ORENT '72 *Associate Director*
FRANCES BAYES '73 *Accompanist*

Alleluia, from 'Brazilian Psalm' — *Berger*

Deep River — *Luboff*
Soloist CINDY HILL

Coronation Scene, from 'Boris Godunov' — *Moussorgsky*

Medley of Burt Bacharach Tunes — *arr. Knight*
I Say a Little Prayer — Alfie — What the World Needs Now is Love — Wives and Lovers (Hey, Little Girl) — The Look of Love — Promises, Promises

*Yesterday — *Lennon-McCartney*

*Cabaret — *Kander*

Among those present: Eire Society of Boston; Spanish Speaking Community of Boston; Newton High School; The Mitre Corporation

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR & *RCA RECORDS — BALDWIN PIANO

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TONIGHT'S GUEST CONDUCTOR



Whitestone

GUNTHER SCHULLER, President of the New England Conservatory of Music, and Artistic Director of Tanglewood, began composing music as a boy of fourteen. He has received many commissions from the world's leading musical organizations, including the New York Philharmonic, the New York City Ballet, the Hamburg State Opera and the Fromm Music Foundation. His *Museum Piece* was given its world première by the Boston Symphony in December 1970 in celebration of the centennial of the Boston Museum of Fine Arts. Other recent works include *Power Within Us,* oratorio for narrator, baritone, chorus and orchestra, and *Concerto Da Camera,* written for the fiftieth anniversary of the Eastman School of Music. As a conductor, Gunther Schuller has appeared several times with the Boston Symphony and Boston Pops Orchestras and with many leading orchestras in the United States and Europe. He created the concert series 'Twentieth century innovations', sponsored by the Carnegie Hall Corporation from 1963 through 1965, and for many years has been active in the administration of the composition department and the contemporary music activities of the Berkshire Music Center at Tanglewood. Before his appointment to the New England Conservatory he served on the faculty of Yale University. Of his published books, *Early jazz: its roots and musical development,* won the 1970 ASCAP Deems-Taylor Award from Columbia University. Mr Schuller's other honors include the 1971 Rodgers & Hammerstein Award for all-round musicianship, and membership in the National Institute of Arts and Letters and on the Music Panel of the National Endowment for the Arts.

TONIGHT'S SOLOISTS

STEPHEN ZANK, a candidate for a Bachelor of Music degree in piano at the New England Conservatory, is a student of Theodore Lettvin. He has also studied at the University of Minnesota and with Leon Fleisher and Byron Janis. Besides giving numerous recitals, Stephen has appeared with Fort Wayne Indiana Community Orchestra. (Stephen Zank will play Gershwin's Piano Concerto with the Arlington Massachusetts Symphony on June 9.) He is making his debut tonight with the Boston Pops Orchestra.

ADRIANA ANCA, born into a musical family, studied the harp with Maria Lazar in her native Rumania. Later she was a pupil of Liana Pasquali at the Bucharest Conservatory and performed with the Bucharest Radio Orchestra. In 1969 she won a bronze medal at the International harp competition in Hartford. Adriana, a Masters degree candidate at the New England Conservatory, is making her debut at the Boston Pops this evening.

Saturday Evening June 3 1972 at 8.30

Thirty-sixth Program

GUNTHER SCHULLER *Conducting*

NEW ENGLAND CONSERVATORY NIGHT

Overture to 'The Barber of Seville' — *Rossini*

From the Ballet 'Sylvia' — *Delibes*
- Valse lente
- Pizzicati

Concerto for Harp and Orchestra in B flat Major Op. 4 No. 6 — *Handel*
- Andante allegro
- Larghetto
- Allegro moderato

Soloist ADRIANA ANCA

Piano Concerto No. 3 in C Major Op. 26 — *Prokofiev*
- Andante – allegro
- Theme and variations
- Allegro ma non troppo

Soloist STEPHEN ZANK

Mood Indigo — *arr. Gunther Schuller*

Night and Day — *arr. Gunther Schuller*

†What the World Needs Now Is Love — *Bacharach*

†*The Stars and Stripes Forever — *Sousa*

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Sunday Evening June 4 1972 at 8.30

ARTHUR FIEDLER *Conductor*

M.I.T. NIGHT

*Introduction to Act 3, from 'Lohengrin' — *Wagner*

Overture to 'Russlan and Ludmilla' — *Glinka*

†*Clair de lune — *Debussy*

Suite from 'Carmen' — *Bizet*
Prelude and Aragonaise – Intermezzo – The Dragons of Alcala – Les Toréadors

Piano Concerto in A Minor Op. 54 — *Schumann*
Allegro affettuoso
Intermezzo: andantino grazioso
Allegro vivace
Soloist JOHN BUTTRICK

Medley of Burt Bacharach Tunes — *arr. Knight*
I Say a Little Prayer – Alfie – What the World Needs Now is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

I'd Like to Teach the World to Sing
Backer–Davis–Cook–Greenaway

Twelfth Street Rag — *Bowman*

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†POLYDOR & *RCA RECORDS — BALDWIN PIANO

TONIGHT'S SOLOIST

JOHN BUTTRICK, born in Philadelphia, attended the Juilliard School, where he studied piano with Beveridge Webster and composition with Bernard Wagenaar. For several summers he studied chamber music at the Marlboro School of Music, where his teachers included Rudolf Serkin and Claude Frank. He performs frequently in Europe, appearing as piano soloist, with orchestras and on radio. Since 1966 John Buttrick has also taught music theory and history at the Massachusetts Institute of Technology.

The Pops Wine List

CHAMPAGNES & SPARKLING WINES	Bot.	½ Bot.
1 S.S. Pierce Extra Dry Champagne	8.00	
3 S.S. Pierce Sparkling Burgundy	8.00	
5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumanti	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
9 *Bollinger Brut Special Cuvée Champagne	13.00	7.50
28 *Le Duc Brut, Blanc de Blancs, Vintage Champagne	8.50	5.00
29 *Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	14.00	
30 *Taittinger Brut La Française Champagne	13.00	7.50
31 Tiburon Extra Dry Californian Champagne	8.00	5.00
33 *Sparkling Rosé d'Anjou (Baumard) 1964	8.50	
45 Tiburon Californian Cold Duck	7.00	
52 *François Cold Duck	7.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
8 C. Krug Chablis	4.00	3.00
10 *Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
12 *Bolla Soave	5.00	3.00
14 *Pouilly Fuissé (A. Lichine)	6.00	
16 *Pinot Chardonnay (A. Lichine)	5.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21 *Langenbach Bernkastler Meister Krone	5.00	
32 *Liebfraumilch, Vintage – Madrigal	5.50	3.00
34 *Pouilly Fuissé Vintage, (L. Jadot)	6.00	4.00
35 *Liebfraumilch Blackfriars	5.00	3.00
36 *Chablis, Vintage, (A. Pic)	6.00	4.00
41 *Riesling d'Alsace 1969 (Rene Schmidt)	5.00	3.00
53 *Liebfraumilch (Karl von Stetten) – qts.	4.50	

RED WINES	Bot.	½ Bot.
4 *Lambrusco (Castel Ruboun)	4.50	3.00
20 *Bolla Valpolicella	5.00	3.00
24 *Beaujolais (A. Lichine)	5.00	3.00
40 *Beaujolais Jadot, Vintage (L. Jadot)	5.00	3.00
42 *Margaux, Vintage (Ginestet)	5.00	3.00
44 *Château Pavie-Decesse 1966, St Emilion	5.00	
46 *Chateauneuf du Pape 1969 (Dom. de Beaurenard)	6.00	4.00
49 *Beaujolais Villages 1970 (Remoissenet)	5.50	3.50

ROSÉ WINES	Bot.	½ Bot.
22 Pastene Vin Rosé	3.50	2.50
26 *Rosé d'Anjou (A. Lichine)	5.00	3.00
47 *Rosé d'Anjou 1970 (La Cour de Pierre)	5.00	3.00
48 *Cabernet Rosé d'Anjou 1970 (Marmot)	4.00	
50 *Moura Basto Rosé (E.B.) (Portugal)	4.00	2.30
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Quinta do Avelar Rosé	4.50	3.00

SHERRY	Glass	
27 *Duff Gordon Amontillado (Dry)	6.00	1.00

WINE PUNCH	Pitcher	Glass
Claret or Sauterne Punch	3.00	1.00
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The Pops Menu

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Sliced Corned Beef	1.50	Breast of Turkey	1.50
Country Ham and Swiss Cheese	1.30	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

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Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
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Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.40
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels	.25		Cheese Wafers	.25	
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Lemonade, Pitcher	2.00	Bottle, 23 oz. (White or Red)	2.50
Canada Dry Ginger Ale, 7 oz.	.25		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 31
BEER & ALE & CIGARETTE LIST ON PAGE 35
FIRST BALCONY SERVICE — HUNTINGTON AVENUE FOYER
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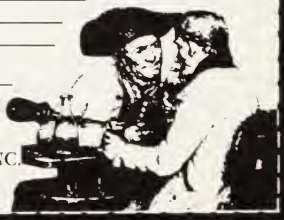
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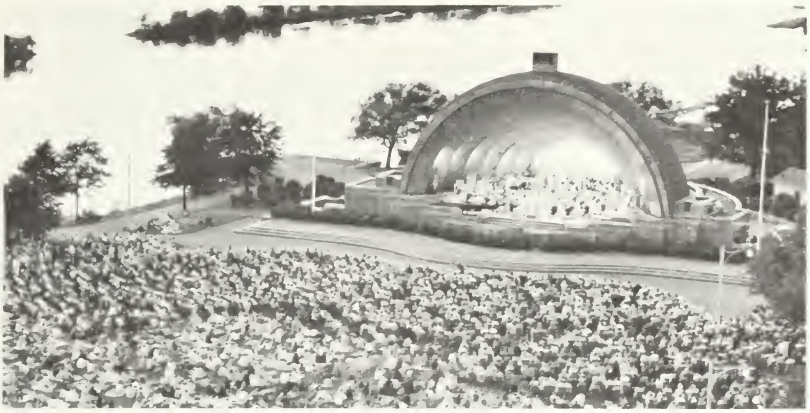
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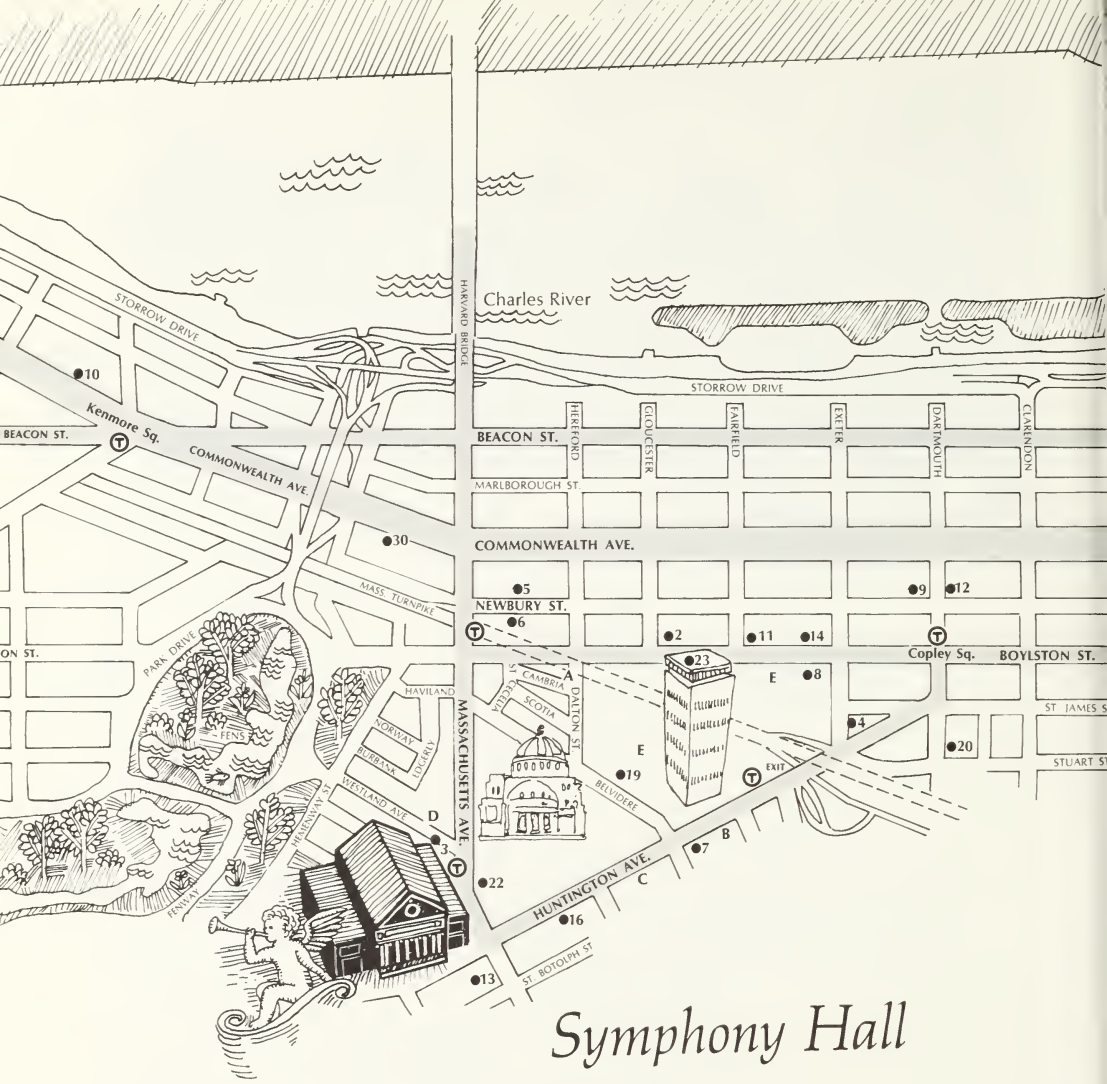
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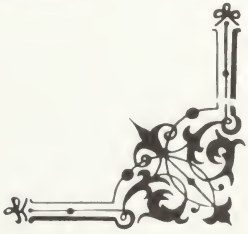
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Arthur Fiedler
James Levine
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Eugene Ormandy
Seiji Ozawa
William Steinberg
Michael Tilson Thomas

Among the soloists

Eunice Alberts
John Alexander
Gina Bachauer
John Browning
Jeannine Crader
Phyllis Curtin
Alicia De Larrocha
Misha Dichter
William Dooley
Doriot Anthony Dwyer
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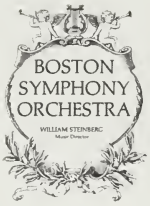
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The audience would help greatly by being reasonably quiet while the conductor is on the podium.



I **know** you want to bid on the fire engine, Arthur, but you'll have to wait until the auction begins!

Lucky Seventh
Channel 2 Auction
June 2-10

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Council of Friends, founded nine years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

A 500-mile check-up for marriages.

My husband and I have been married nearly a quarter of a century, have produced three children, survived three wars, comforted one another at funerals and dedicated ourselves to one another through sickness and in health.

The other day I backed out of the driveway, turned too sharply, and hit the side of his car. He was a perfect stranger.

"Where are you going?" I asked as he left his dented fender and bolted toward the house.

"Don't move your car," he said, "I am going to call the police."

"THE POLICE!" I shouted, "For crying out loud, I'm your wife."

"This is no time for nepotism," he said stiffly.

I should have known better than to compete with a man and his car. For years, psychologists have been telling us that a man's relationship with his automobile supersedes even sex.

For you women who are skeptics, let me ask you a few questions.

Has your husband ever patted you on your trunk and remarked what a beautiful trade-in you'd make?

Does your husband fly into a rage if he finds someone stuck a candy wrapper in *your* pocket or a piece of bubble gum on *your* instrument panel?

Does he take you to a restaurant three times a week and instruct the waitress to "Fill her up"?

Would he pay $8 to have you towed anywhere?

If you have answered "No" to any or all of these questions, then you have a four-wheel correspondent in your divorce suit.

ERMA BOMBECK, *March 26, 1972*

Erma Bombeck writes for The Globe.

The Boston Globe. Morning/Evening/Sunday. For home delivery, call 288-8000.





won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

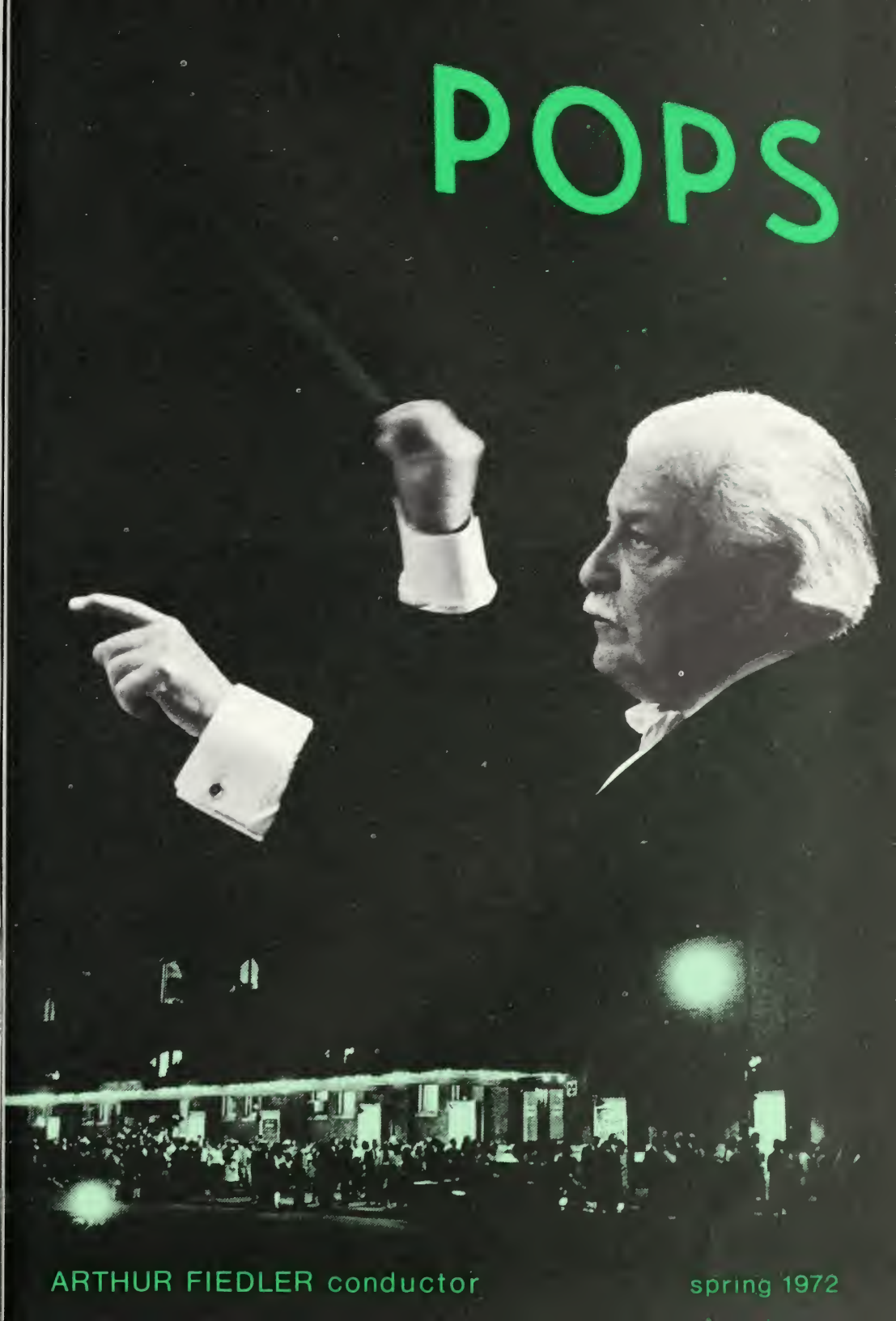
As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty-three years ago he founded the free outdoor Esplanade Concerts on the banks of the Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 48,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

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spring 1972

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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

EIGHTY-SEVENTH SEASON 1972

SEVENTH WEEK

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SYMPHONY HALL BOSTON MASSACHUSETTS



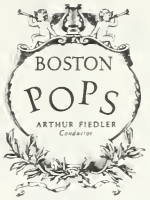
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ARTHUR FIEDLER Conductor

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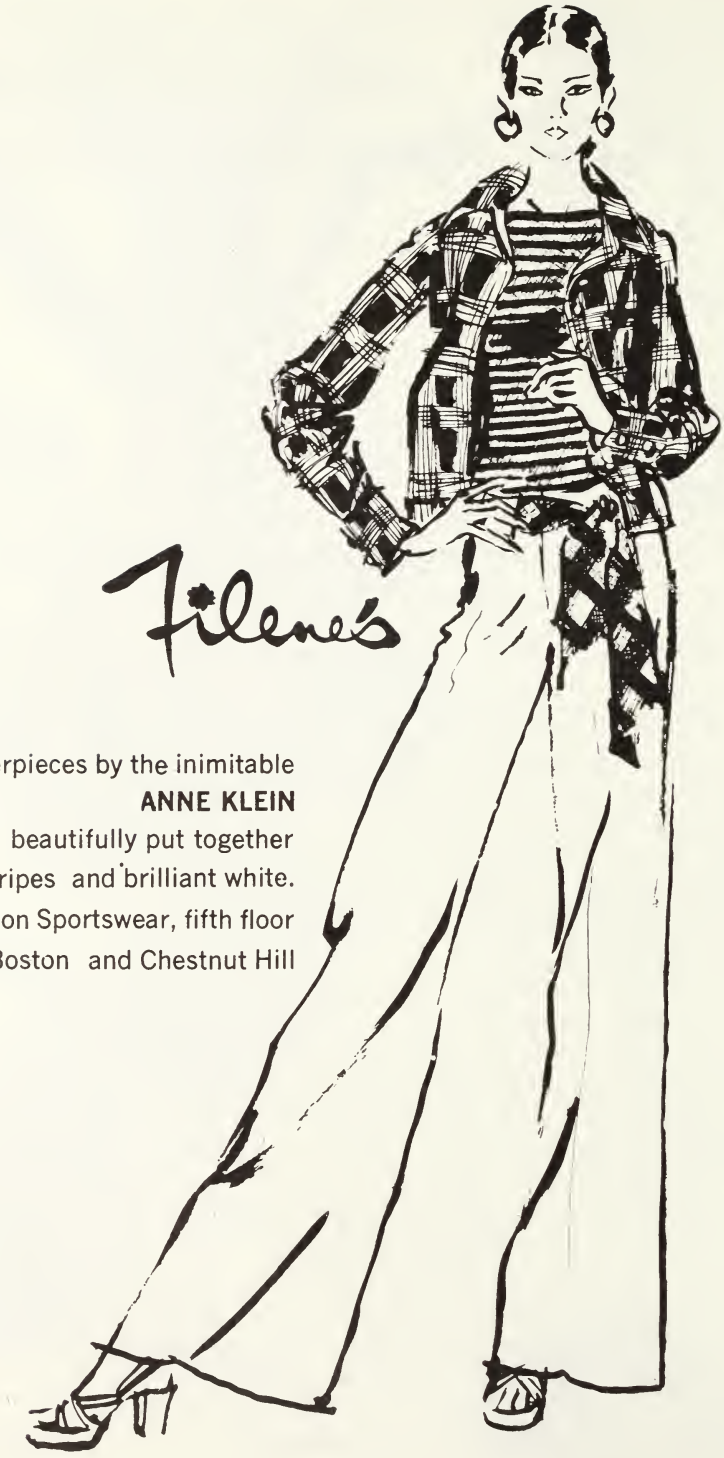
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acting concertmaster
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Stanley Benson
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Laszlo Nagy
Michael Vitale

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel

violas
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
Joel Moerschel
Jonathan Miller

basses
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet
Felix Viscuglia

bassoons
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
Charles Yancich
Harry Shapiro
David Ohanian
Ralph Pottle
Richard Greenfield

trumpets
André Come
Gerard Goguen
Peter Chapman
Robert Mogilnicki

trombones
Ronald Barron
Paul Gay
Gordon Hallberg

tuba
Chester Schmitz

timpani
Arthur Press

percussion
Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp
Ann Hobson

piano
Leo Litwin

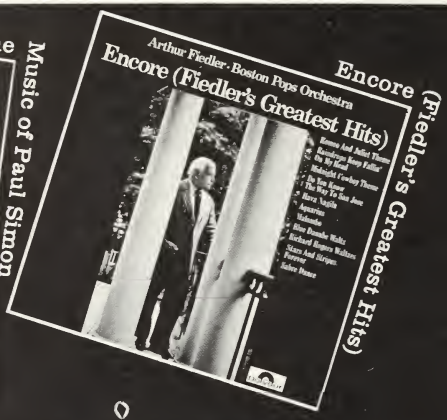
organ
Berj Zamkochian

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

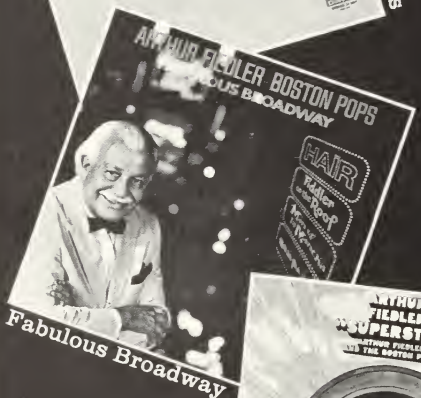


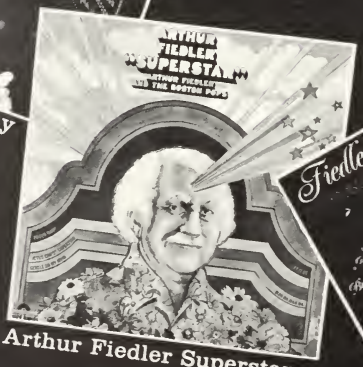


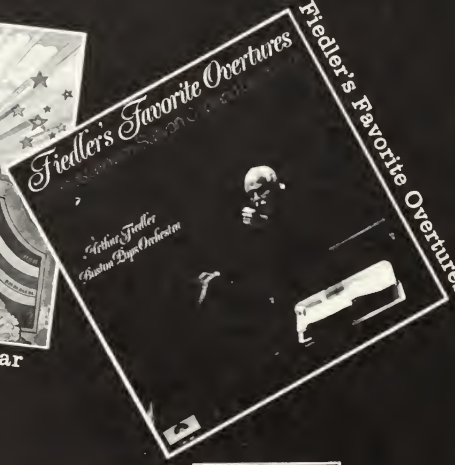


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ARTHUR FIEDLER

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.



John A. Wolters

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fourteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

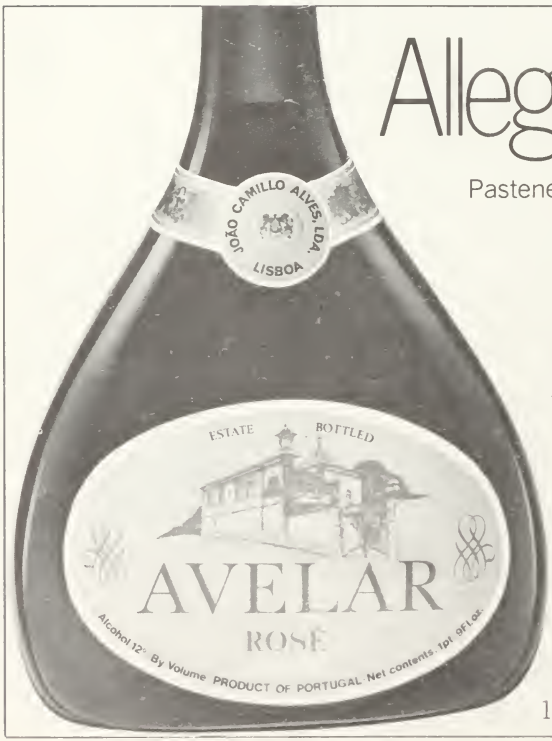


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Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

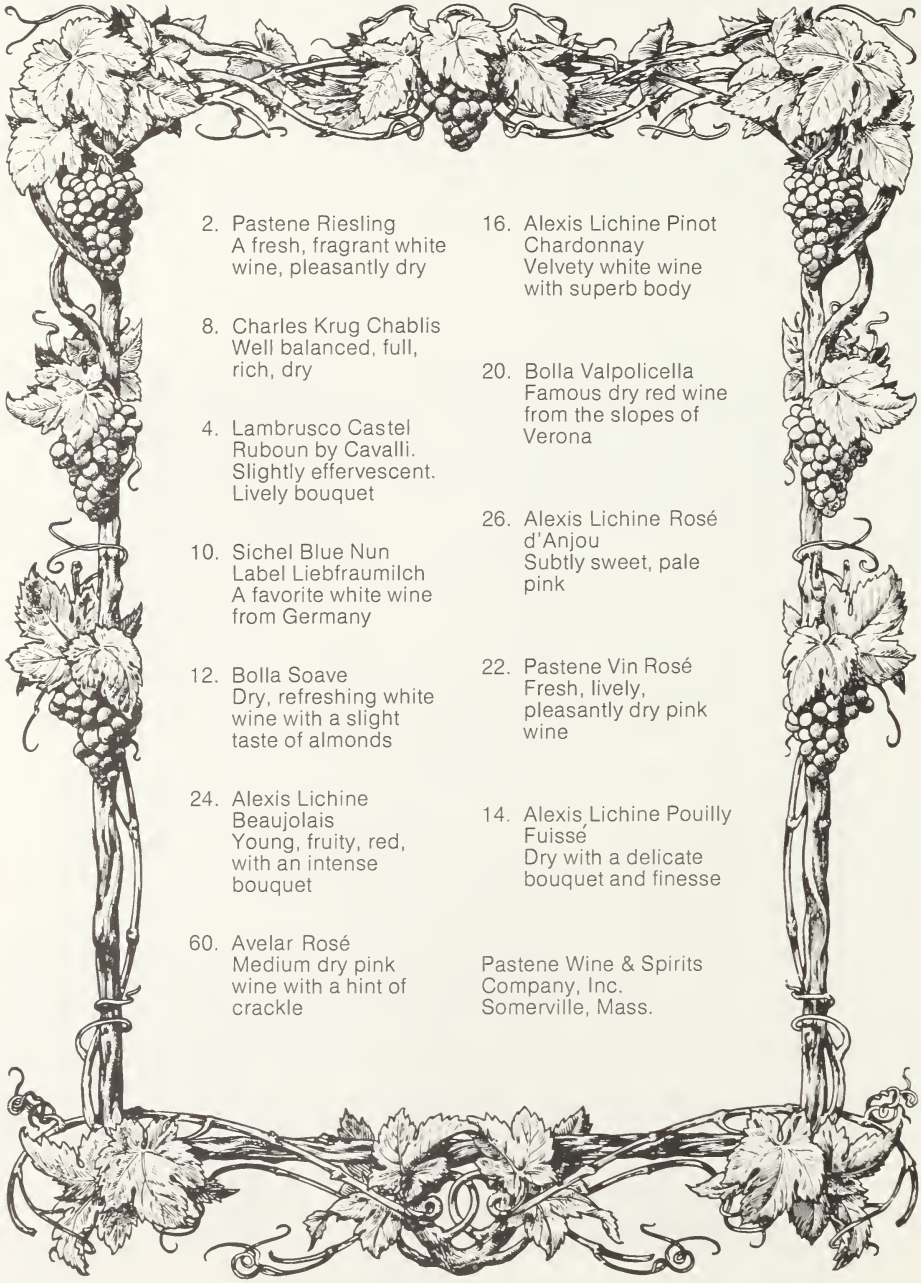


Michael Peirce

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HARRY ELLIS DICKSON



William Shisler

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Last year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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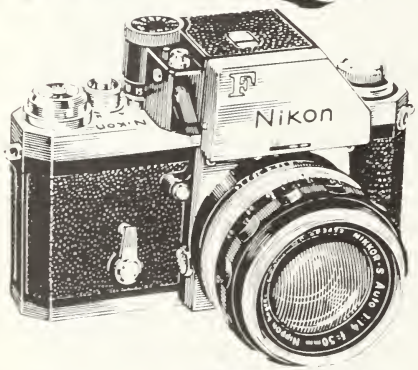
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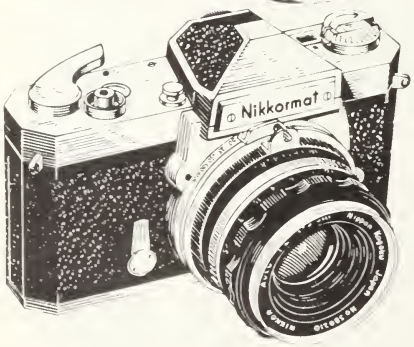
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THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a second and third series last year and this.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. Earlier this year the Pops Orchestra played in Ames, Iowa, in Chicago, Illinois, and made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-seven years old this year, the Boston Symphony ninety-one, and Arthur Fiedler, incredibly, is seventy-seven. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

Monday June 5 1972

TONIGHT'S SOLOIST



RONALD KNUDSEN, a native of Nebraska, received his early musical training in Minneapolis. Following high school, he entered the Peabody Conservatory of Music in Baltimore where he studied under William Kroll. Before becoming a member of the second violin section of the Boston Symphony in 1965, Ronald Knudsen was concertmaster of the Berkshire Music Center Orchestra at Tanglewood and a member of the Baltimore and Detroit Symphony Orchestras. In the 1967-1968 season he went to Japan on the Boston Symphony's exchange program with the Japan Philharmonic. He has given solo performances and been active in chamber music and teaching wherever he has been.



Ed Fitzgerald

Arthur Fiedler conducts the Boston Fire Department Band at Logan Airport before embarking on the 1971 European tour

Monday Evening June 5 1972 at 8.30

Thirty-seventh Program

ARTHUR FIEDLER *Conductor*

*Knightsbridge March — *Coates*

*Suite from 'The Water Music' — *Handel-Harty*
Allegro
Air
Allegro deciso

*Lara's Theme from 'Dr Zhivago' — *Jarre*

Music from 'Mass' — *Bernstein*

Symphonie Espagnole for Violin and Orchestra Op. 21 — *Lalo*
Allegro non troppo
Andante
Rondo – allegro
Soloist RONALD KNUDSEN

*Selection from 'My Fair Lady' — *Loewe*
Get Me to the Church on Time – Wouldn't It Be Loverly – I've Grown Accustomed to Her Face – I Could Have Danced All Night – On the Street Where You Live – The Rain in Spain – With a Little Bit of Luck

Green, Green Grass of Home — *Putman*

Sugar — *Styne*

Among those present: Special Libraries Convention; Liberty Mutual Insurance Company; Factory Mutual Engineering Corporation

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

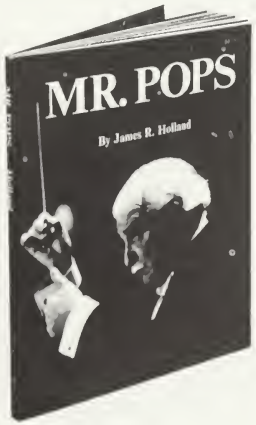
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by James Holland

A delightful photographic essay, showing Arthur Fiedler pursuing a variety of professional and personal activities.

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Tuesday June 6 1972

TONIGHT'S SOLOIST

NINA MILKINA, who was born in Russia and now lives in London, makes her debut this evening with Arthur Fiedler and the Boston Pops. She began her musical career in London at the age of seven, where her teachers were Professors Harold Craxton and Tobias Matthay. She later studied in Paris with M. Conus. Nina Milkina has toured extensively in many parts of the world and her performances in Europe with the London Mozart Players have won her special praise. She has appeared at the Edinburgh International Festival and also on a British television series playing Mozart's piano sonatas. She is recognized as an 'outstanding interpreter of Mozart' and she has made several recordings for the Pye label.

The cover photograph of Arthur Fiedler is by James Holland, whose recent book 'Mr Pops' is published by Barre.



Michael Peirce

Pops 1970 — Senator Edward M. Kennedy narrates Aaron Copland's *A Lincoln Portrait*

Tuesday Evening June 6 1972 at 8.30

Thirty-eighth Program

ARTHUR FIEDLER *Conductor*

ROTARY INTERNATIONAL, DISTRICT 791 NIGHT

*Amparito Roca, Spanish March — *Texidor*

*Overture to 'William Tell' — *Rossini*

Jesu, Joy of Man's Desiring — *Bach-Jacques*

Music from 'Mass' — *Bernstein*

Piano Concerto No. 21 in C K. 467 — *Mozart*
Allegro maestoso
Andante
Allegro vivace assai
Soloist NINA MILKINA

Selection from 'No, No, Nanette' — *Youmans*
Introduction – I Want to be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

For All We Know — *Karlin*

*Mack the Knife from 'The Threepenny Opera' — *Weill*

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR & *RCA RECORDS — BALDWIN PIANO

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

TONIGHT'S GUEST CONDUCTORS

A biography of ERICH KUNZEL is printed on page 24.



LOUIS MARCÉ LOPARDI, a native of Boston, has studied at the New England Conservatory and at the Boston Conservatory, where he was assistant conductor. He also spent one summer as music director of the Festival Orchestra in Glacier National Park in Montana. Louis works at Massachusetts General Hospital as an electron microscopist to finance his musical studies. He dedicates his first performance with the Boston Pops to the late Felix Wolfes, who was his teacher in the study of German romantic music.

TONIGHT'S SOLOIST



LUIS LEGUIA, a member of the Boston Symphony and Boston Pops Orchestras since 1963, studied in Paris and at the Juilliard School in New York. Among his teachers were André Navarra, Leonard Rose and Pablo Casals. He has a busy solo career both with orchestras and as recitalist, and has toured not only in this country but also in Canada and South America. Later this year he will give concerts in Colombia, Peru, Germany, Austria, Spain, Belgium and England. Luis Leguia has given world and local premières of several recent compositions. He teaches at Brown University and at the Boston Conservatory.

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Wednesday Evening June 7 1972 at 8.30

Thirty-ninth Program

ERICH KUNZEL *Conducting*

MASSACHUSETTS GENERAL HOSPITAL NIGHT

Overture to 'Rienzi' *Wagner*
Conducted by LOUIS MARCÉ LOPARDI

From 'Pines of Rome', Symphonic Poem *Respighi*
The Pines of the Villa Borghese
Pines near a Catacomb
The Pines of the Appian Way

Variations on a Rococo Theme for Cello and Orchestra *Tchaikovsky*
Op. 33
Soloist LUIS LEGUIA

Finale (Adagio) from Symphony No. 45 in F sharp minor, *Haydn*
'Farewell'

*Selection from 'West Side Story' *Bernstein*
I Feel Pretty – Maria – Something's Coming – Tonight – One Hand, One Heart – Cool – America

Postlude from 'Jesus Christ Superstar' *Webber-Kunzel*

†Bridge Over Troubled Water *Simon & Garfunkel*

*Hello, Dolly! *Herman*

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†POLYDOR & *RCA RECORDS BALDWIN PIANO



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TONIGHT'S GUEST CONDUCTOR



ERICH KUNZEL, Resident Conductor of the Cincinnati Symphony Orchestra, was born in New York City in 1935. He began musical studies as a young boy, and by the time he was halfway through his high school career he had organized a small orchestra for radio concerts and a light opera company, and was conducting and arranging music. He entered Dartmouth College as a chemistry major, but soon decided that music was to be his career. He studied conducting with Pierre Monteux, and in 1957 made his professional conducting debut with the Santa Fe Opera Company. Later the same year he began graduate work in music at Harvard University, and in 1958 was appointed to the music faculty of Brown University, where he completed his master's degree. During that time he not only directed choral and chamber ensembles, but was also assistant conductor of the Rhode Island Philharmonic. Continuing his studies with Pierre Monteux, he became his Personal Assistant on Monteux's last tours of Europe and America.

In recent years Erich Kunzel has conducted at the Cincinnati Summer Opera Festival and at the Long Island Festival. In 1968 he directed the première of Borodin's *Prince Igor* in an English translation. Now in his sixth year with the Cincinnati Symphony, he took part in the Orchestra's world tour in 1966, conducting concerts in Kuala Lumpur, Singapore, Manila, Okinawa, Taipei, Japan, Korea and Hong Kong. After directing the première of Brubeck's *The light in the wilderness,* which he also recorded, he conducted the Cincinnati Symphony in Europe. He has appeared on several occasions as guest conductor with the Boston Pops, and made his debut with the Boston Symphony last fall. Erich Kunzel's records are on the Decca label.

TONIGHT'S SOLOIST



MICHAEL KRAMER, a 1970 honors graduate of Northeastern University, has performed extensively in the Boston area. He has given solo and chamber music recitals and appeared with the Northeastern Chamber Orchestra, the National Federation of Music Clubs and the Boston Pops. He will appear at the Gardner Museum and with the Beethoven Society of Melrose in the near future. Michael is working toward a degree in handwriting analysis in his spare time.

Thursday Evening June 8 1972 at 8.30

Fortieth Program

ERICH KUNZEL *Conducting*

NORTHEASTERN UNIVERSITY NIGHT

†Festive Overture Op. 96 — *Shostakovitch*

Preghiera from Suite No. 4 Op. 61 'Mozartiana' — *Tchaikovsky*

From 'Pines of Rome', Symphonic Poem — *Respighi*
The Pines of the Villa Borghese
Pines near a Catacomb
The Pines of the Appian Way

*On the Trail, from 'Grand Canyon Suite' — *Grofé*

*Rhapsody in Blue, for Piano and Orchestra — *Gershwin*
Soloist MICHAEL KRAMER

*Selection from 'Camelot' — *Loewe*
I Wonder What the King Is Doing Tonight – Parade – The Simple Joys of Maidenhood – Camelot – If Ever I Would Leave You – Fie on Goodness – How to Handle a Woman – The Lusty Month of May – Guinevere

Two Jimmy Webb Favorites
By the Time I Get to Phoenix
*Up, Up and Away

†Gentle on My Mind — *Hartford*

Among those present: Boston State College Alumni

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†POLYDOR & *RCA RECORDS BALDWIN PIANO



FRANÇOIS COLD DUCK

The Naturally Fermented Cold Duck
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Served Nightly at "The Pops"

TONIGHT'S GUEST CONDUCTOR



ROUBEN GREGORIAN, conductor, composer, violinist and teacher, was born in Tifliz, Russia, in 1915. Soon after, his Armenian parents moved to a small town near Teheran, Iran, where his father became a violin teacher. Mr Gregorian's education included Armenian Central College in Tabriz, Iran, the Teheran Conservatory, the Ecole de Musique in Paris, and the National Conservatory of Music in Paris. He was Director of the Teheran Conservatory and Music Director and Conductor of the Teheran Symphony. From 1949 to 1951 he headed the music section of the Iranian National Commission of UNESCO. He came to Boston in 1952, and has since been a faculty member of the Boston Conservatory of Music, where he teaches violin and chamber music, and directs the Conservatory Chorus and the Conservatory Orchestra. He has been the Music Director of the Portland, Maine, Symphony, a guest conductor of the Boston Esplanade Orchestra since 1952, and was Music Director and Conductor of the Boston Women's Symphony. Each year Mr Gregorian is a guest conductor of the Boston Pops Orchestra. He has conducted for several recordings, and has composed many works, including *Iranian Folks Songs* and *Iranian Suite*.

TONIGHT'S SOLOIST

PATRICIA MICHAELIAN, a native of San Francisco and a graduate of the Curtis Institute of Music, was born into a musical family. She began playing the piano before the age of four and began winning awards before the age of eleven. She has appeared with the Cape Cod Symphony, the Philadelphia Philharmonia, the Philadelphia Orchestra, the San Francisco Symphony, and with Leonard Bernstein and the New York Philharmonic on national television. Besides touring the United States, she has performed with the Sydney Symphony in Australia.

Ginger Ale tastes like love.
Find someone and share it.

CANADA DRY

Friday Evening June 9 1972 at 8.30

Forty-first Program

ARTHUR FIEDLER *Conductor*

FRIENDS OF ARMENIAN CULTURE SOCIETY NIGHT

ROUBEN GREGORIAN *Conducting*

Procession of Bacchus, from 'Sylvia' — *Delibes*

Festive Overture — *Haroutunian*

Hayr Mer (The Lord's Prayer) — *Traditional*

From the Ballet, 'Sevan' — *Yegiazaryan*
May Dance – Fun Dance – Dance after Sundown – Dance of Joy – Final March
(First Performance in America)

ARTHUR FIEDLER *Conducting*

*Piano Concerto No. 1 in G minor Op. 25 — *Mendelssohn*
Molto allegro con fuoco – Andante – Presto – Molto allegro e vivace
Soloist PATRICIA MICHAELIAN

Wedding March from 'A Midsummer Night's Dream' — *Mendelssohn*

ROUBEN GREGORIAN *Conducting*

†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

*A Lover's Concerto — *Linzer*

†Hava Nagila — *Traditional*

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR & *RCA RECORDS — BALDWIN PIANO

TONIGHT'S SOLOIST



ILDEFONSO TORRES LAURON, a native of Rosario, Batangas Philippines, has the unique distinction of being the first Filipino flutist to graduate from the University of the Philippines. He was then awarded a fellowship to the Bologna Conservatory of Music where his teacher was Arriggo Tassinari. Ildefonso also studied at the Salzburg Mozarteum Academy, the Hamburg Academy of Music, and the New England Conservatory where his teacher was James Pappoutsakis, principal flutist for the Boston Pops Orchestra. He has given recitals and performed frequently in Boston and has taken part in international flute competitions in Geneva and Munich.



Ed Fitzgerald

The first concert of the 1971 European tour — Arthur Fiedler acknowledges applause at London's Royal Albert Hall

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Saturday Evening June 10 1972 at 8.30

Forty-second Program

ARTHUR FIEDLER *Conductor*

PHILIPPINE INDEPENDENCE NIGHT

*Washington Post March — *Sousa*

Music from 'Mass' — *Bernstein*

†*1812, Ouverture Solennelle — *Tchaikovsky*

PHILIPPINE NATIONAL ANTHEM
THE STAR-SPANGLED BANNER

Tinikling (Bamboo Dance)

Dancers

BEATRICE AQUINO	MANUEL DE JESUS
LENY PADILLA	MARIO MUNOZ
LORNA URMANETA	LEONILO FLOR JR

Bamboo Tappers

DINA MORALLO	ROGELIO JAPLIT
ALMA PADILLA	CANDIDO SENERICHES JR
MA. LUISA SUSTENTO	JUANCHO GOROSPE

Concerto for Flute and Orchestra — *Ibert*

Allegro
Andante
Allegro scherzando

Soloist ILDEFONSO LAURON

Polkabal and La Jota Moncadena

Dancers

ALMA PADILLA	JUANCHO GOROSPE
WILMA AQUINO	LEONILO FLOR JR
EULALIA GUERZON	ROGELIO JAPLIT
LORNA URMANETA	CANDIDO SENERICHES JR
BEATRICE AQUINO	MARIO MUNOZ
LENY PADILLA	MANUEL DE JESUS

†Selection from 'Hair' — *MacDermot*

Aquarius – Donna – Frank Mills – Initials – Ain't Got No – Hair – Haré Krishna – Air – Good Morning Starshine – Let the Sunshine in

†Love Story — *Lai*

†Bond Street — *Bacharach*

Among those present: Worldwide Church of God; Chelmsford Junior High School Band

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

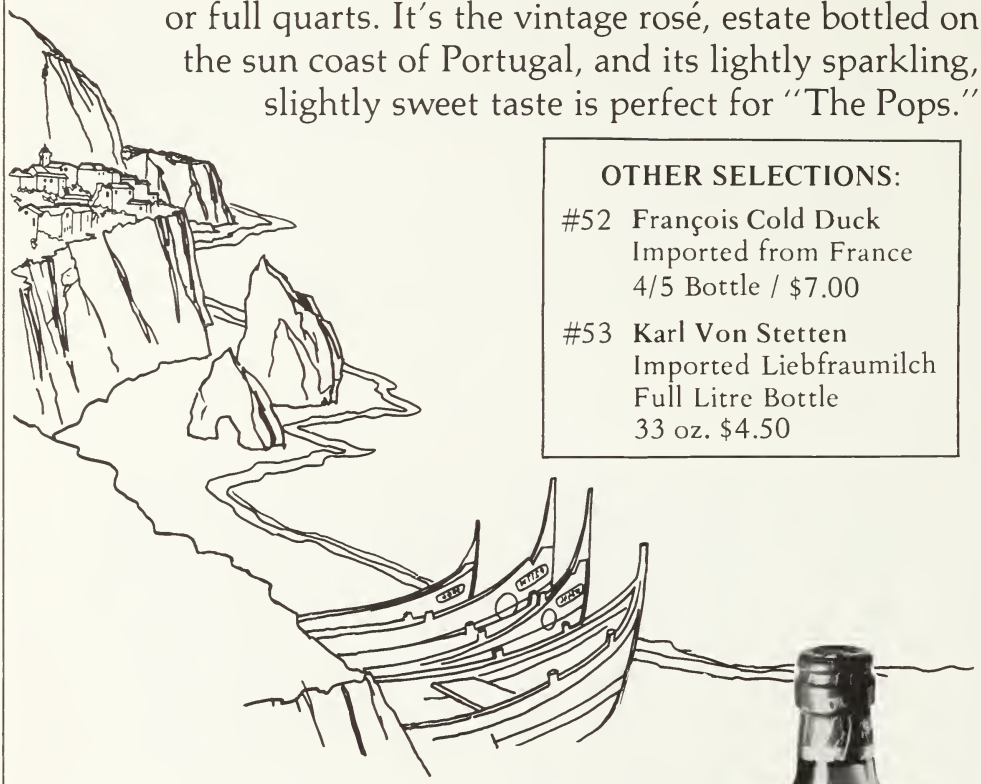
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COSTA DO SOL Rosé Wine is here tonight in full pints or full quarts. It's the vintage rosé, estate bottled on the sun coast of Portugal, and its lightly sparkling, slightly sweet taste is perfect for "The Pops."

OTHER SELECTIONS:

#52 **François Cold Duck**
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33 oz. $4.50





Costa Do Sol Rosé came all the way from Portugal to be with you tonight.

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The Pops Wine List

	CHAMPAGNES & SPARKLING WINES	Bot.	½ Bot.
1	S.S. Pierce Extra Dry Champagne	8.00	
3	S.S. Pierce Sparkling Burgundy	8.00	
5	Great Western Extra Dry Champagne	8.00	5.00
6	*Gancia Asti Spumanti	9.00	
7	Great Western Sparkling Burgundy	8.00	5.00
9	*Bollinger Brut Special Cuvée Champagne	13.00	7.50
28	*Le Duc Brut, Blanc de Blancs, Vintage Champagne	8.50	5.00
29	*Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	14.00	
30	*Taittinger Brut La Française Champagne	13.00	7.50
31	Tiburon Extra Dry Californian Champagne	8.00	5.00
33	*Sparkling Rosé d'Anjou (Baumard) 1964	8.50	
45	Tiburon Californian Cold Duck	7.00	
52	*François Cold Duck	7.00	
17	Champagne Cocktail for Two – 3.00		

WHITE WINES

		Bot.	½ Bot.
2	Pastene Riesling	3.50	
8	C. Krug Chablis	4.00	3.00
10	*Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
12	*Bolla Soave	5.00	3.00
14	*Pouilly Fuissé (A. Lichine)	6.00	
16	*Pinot Chardonnay (A. Lichine)	5.00	
19	*Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21	*Langenbach Bernkastler Meister Krone	5.00	
32	*Liebfraumilch, Vintage – Madrigal	5.50	3.00
34	*Pouilly Fuissé Vintage, (L. Jadot)	6.00	4.00
35	*Liebfraumilch Blackfriars	5.00	3.00
36	*Chablis, Vintage, (A. Pic)	6.00	4.00
41	*Riesling d'Alsace 1969 (Rene Schmidt)	5.00	3.00
53	*Liebfraumilch (Karl von Stetten) – qts.	4.50	

RED WINES

		Bot.	½ Bot.
4	*Lambrusco (Castel Ruboun)	4.50	3.00
20	*Bolla Valpolicella	5.00	3.00
24	*Beaujolais (A. Lichine)	5.00	3.00
40	*Beaujolais Jadot, Vintage (L. Jadot)	5.00	3.00
42	*Margaux, Vintage (Ginestet)	5.00	3.00
44	*Château Pavie-Decesse 1966, St Emilion	5.00	
46	*Chateauneuf du Pape 1969 (Dom. de Beaurenard)	6.00	4.00
49	*Beaujolais Villages 1970 (Remoissenet)	5.50	3.50

ROSÉ WINES

		Bot.	½ Bot.
22	Pastene Vin Rosé	3.50	2.50
26	*Rosé d'Anjou (A. Lichine)	5.00	3.00
47	*Rosé d'Anjou 1970 (La Cour de Pierre)	5.00	3.00
48	*Cabernet Rosé d'Anjou 1970 (Marmot)	4.00	
50	*Moura Basto Rosé (E.B.) (Portugal)	4.00	2.30
54	*Costa do Sol (Portugal)	5.00	3.00
60	*Quinta do Avelar Rosé	4.50	3.00

	SHERRY	Glass	
27	*Duff Gordon Amontillado (Dry)	6.00	1.00

	WINE PUNCH	Pitcher	Glass
	Claret or Sauterne Punch	3.00	1.00
	Claret Lemonade	3.00	1.00

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Here you will find over 200 types of domestic and imported cheeses, more than 600 select French, German, and American wines, and an exciting selection of gourmet delicacies.

Upstairs, are spices from all corners of the world and pots, pans and cookbooks to help you conjure up your own thing. Resident experts in both foods and wines will also be available for consultation for that different meal.

As soon as we're open, why not drop in, browse a while over some exotic blend of tea or coffee, and enjoy a taste of the good life at The Concord Grape.

THE CONCORD GRAPE
at the depot
concord, massachusetts

The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.50	Breast of Turkey	1.50
Country Ham and Swiss Cheese	1.30	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	1.75
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.40
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels	.25		Cheese Wafers	.25	
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75
Mixed Nuts (no peanuts)	.75	1.05			

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	1.00
Miniatures – 5½ oz.	1.25	Pepp.-Wtg.-Coffee Patties	.75

French Tissot Drops – Hard Candies .40

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple . .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Coca-Cola	.25
Pops Punch, Pitcher	2.00	Rimuss Imported Grape Juice	
Lemonade, Glass	.50	7 oz. (White or Red)	.75
Lemonade, Pitcher	2.00	Bottle, 23 oz. (White or Red)	2.50
Canada Dry Ginger Ale, 7 oz.	.25		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 31
BEER & ALE & CIGARETTE LIST ON PAGE 35
FIRST BALCONY SERVICE — HUNTINGTON AVENUE FOYER
SECOND BALCONY SERVICE — STAGE END OF LEFT CORRIDOR



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"Personal Label" wines of Sonoma Vineyards are a great idea. Just think of the many occasions when an extra special gift is called for. You may create any inscription that you feel is appropriate and the specially produced labels will insure the unique effectiveness of your gift.

Sonoma Wines are produced in the beautiful Russian River Country, eight miles north of Santa Rosa, in Sonoma County, Calif. It is here at our own winery at Windsor that the wines of Sonoma Vineyards are made with great care and handled with patience and reverence. From their fermentation in temperature controlled tanks to their long-sleep in fifty gallon oak barrels they are watched with parental pride. We encourage a feeling of personal relationship between the winery and those who look to us to be their winemakers. We will always be more concerned with quality than quantity, and all of our energies are devoted to producing wine that is a worthy example of our beautiful land — a wine area that is rare and second to none in the world.

Each bottle of these distinguished wines can be specially inscribed to honor any individual or special occasion in a very flattering way.

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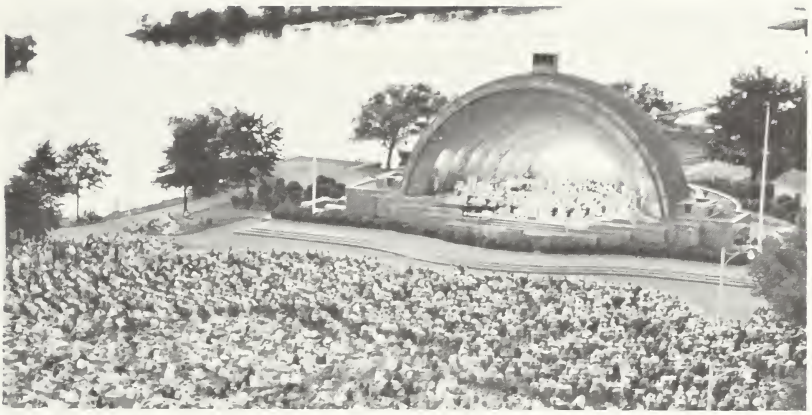
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Arthur Fiedler conducting

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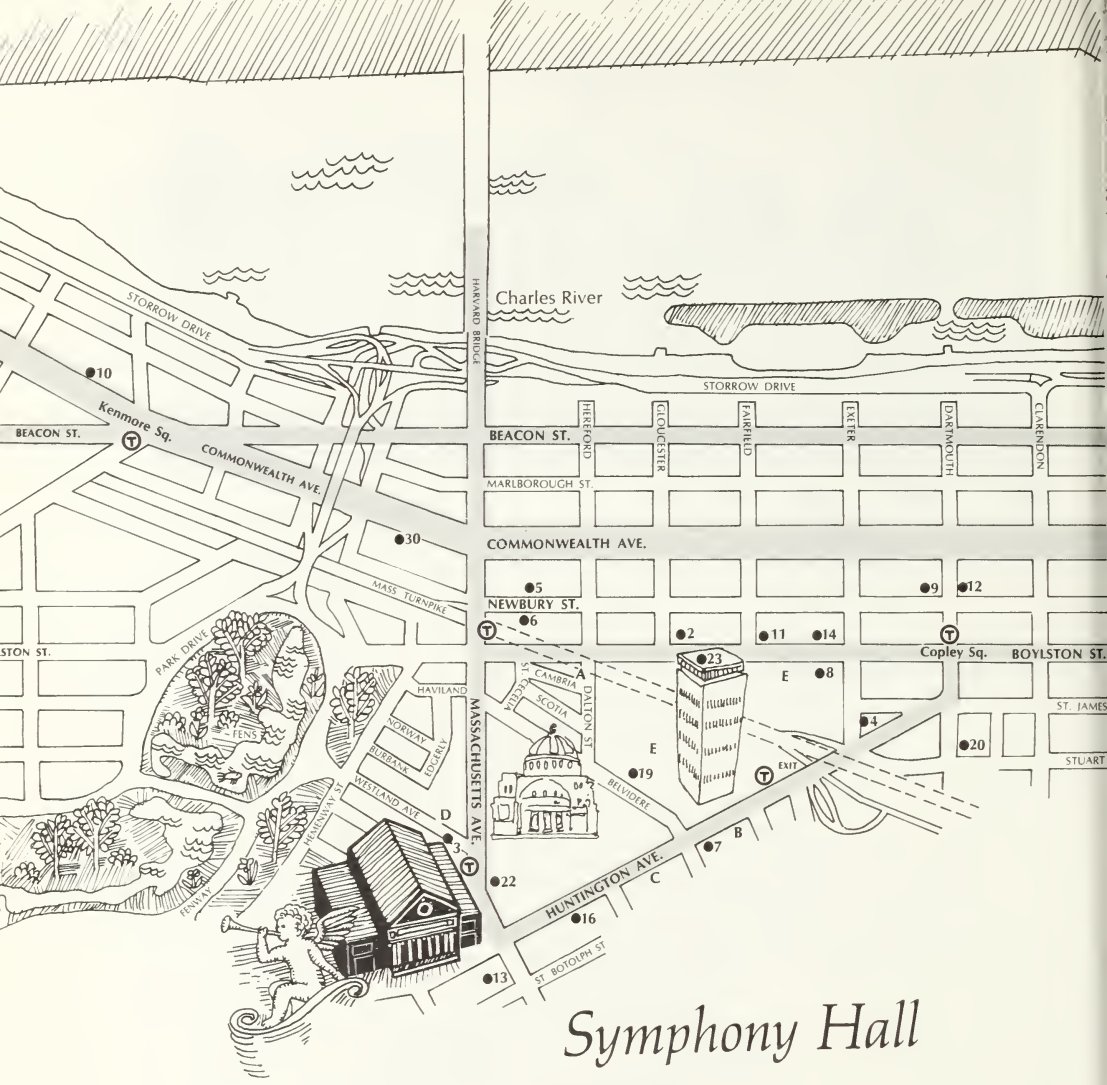
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Thursday July 6	**Boston City Hall Plaza at 12 noon**
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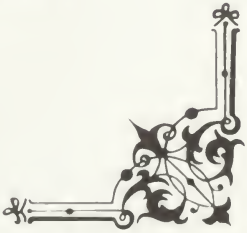
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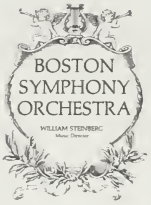
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"THE POLICE!" I shouted, "For crying out loud, I'm your wife."

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ERMA BOMBECK, *March 26, 1972*

Erma Bombeck writes for The Globe.

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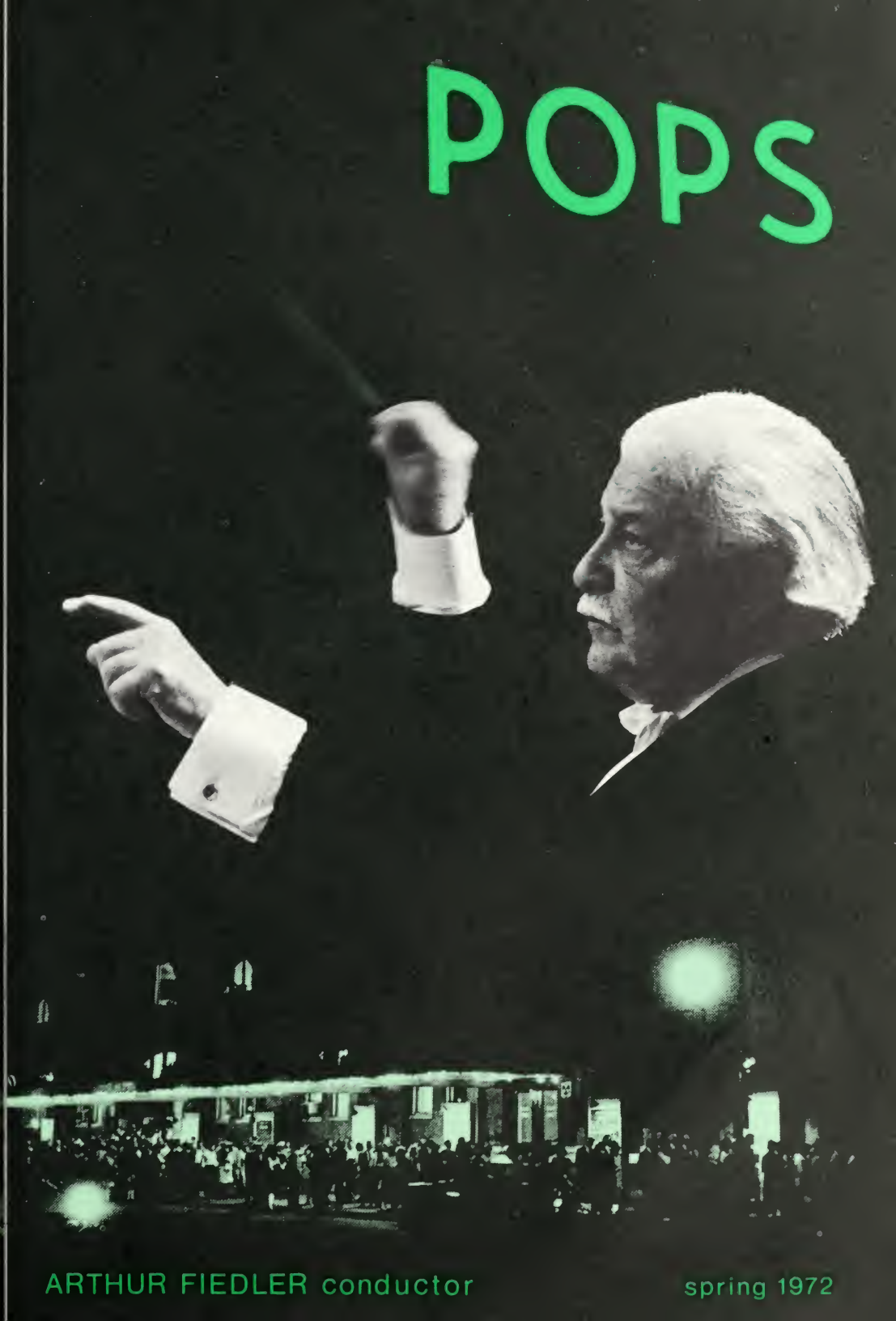
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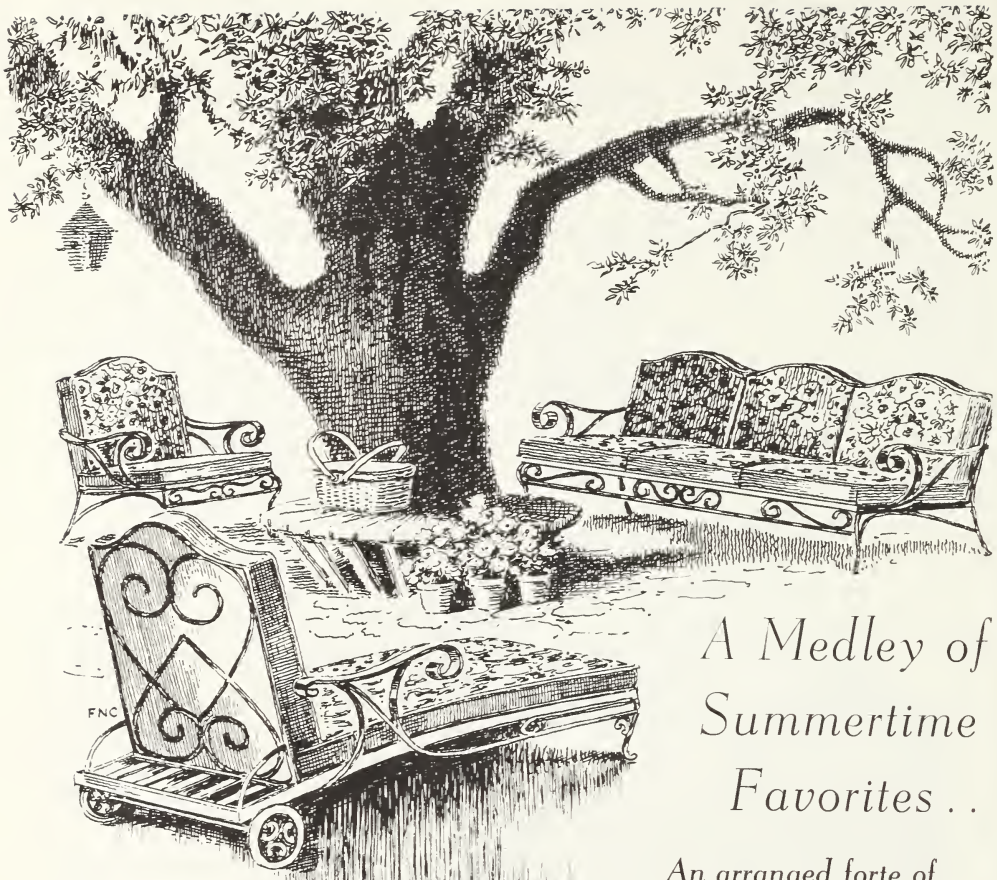
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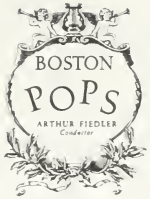
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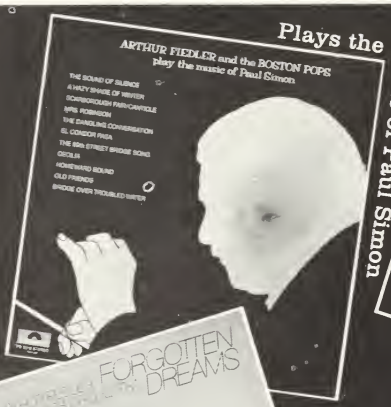
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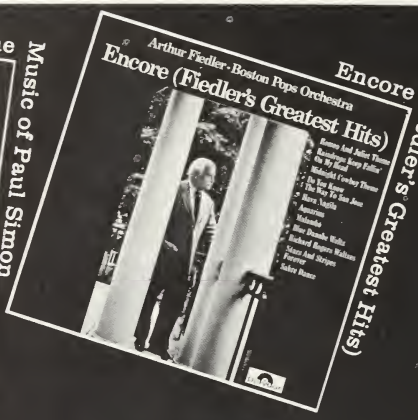
librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer



Plays the Music of Paul Simon



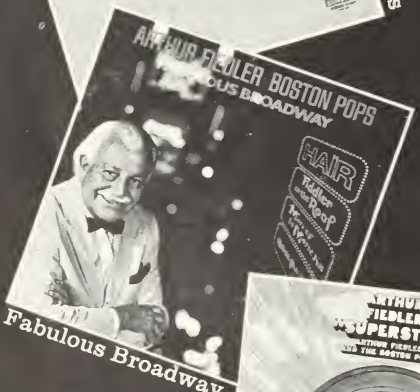
Encore (Fiedler's Greatest Hits)



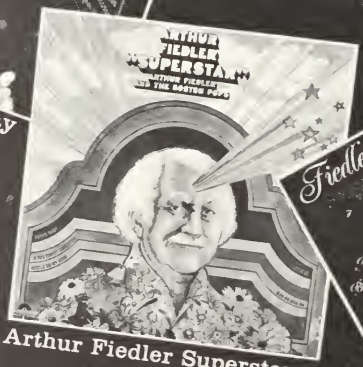
Forgotten Dreams

Fancy-free Fiedler

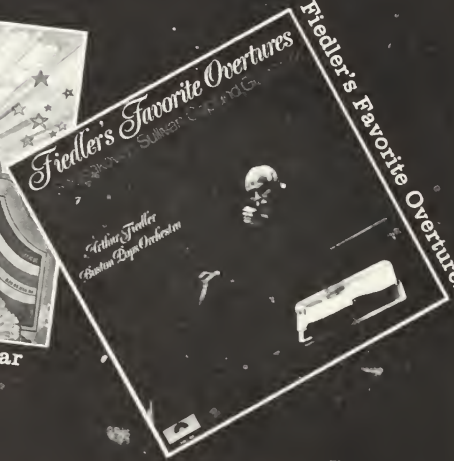
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ARTHUR FIEDLER



John A. Wolters

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fourteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

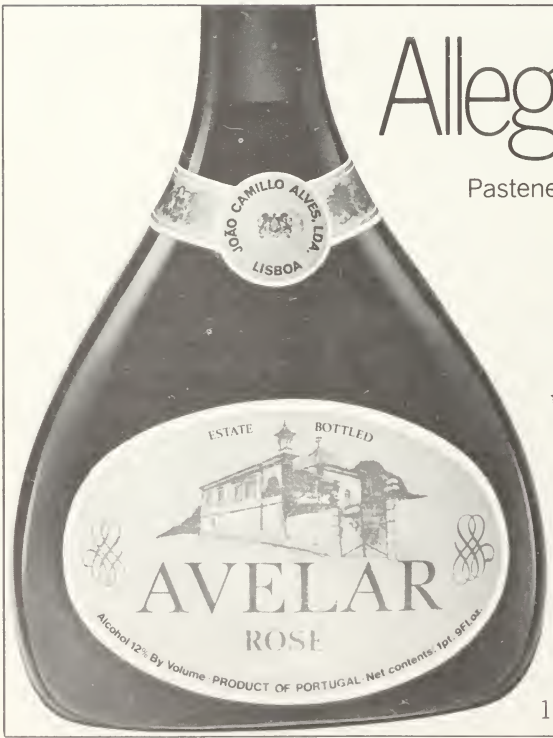


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Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.



Ed Fitzgerald

Arthur Fiedler, Conductor of the Boston Pops Orchestra, and the City of Boston were both honored last fall when Mr Fiedler was chosen to represent Boston as Conductor of the first World Orchestra. Under the sponsorship of the Federation of People-to-people Programs, more than 145 musicians from orchestras in all parts of the world gathered to give concerts at Philharmonic Hall in New York, at the dedication of Walt Disney World in Orlando, Florida, and at the Opera House of the newly opened John F. Kennedy Center for the performing arts in Washington, DC.

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HARRY ELLIS DICKSON



William Shisler

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Last year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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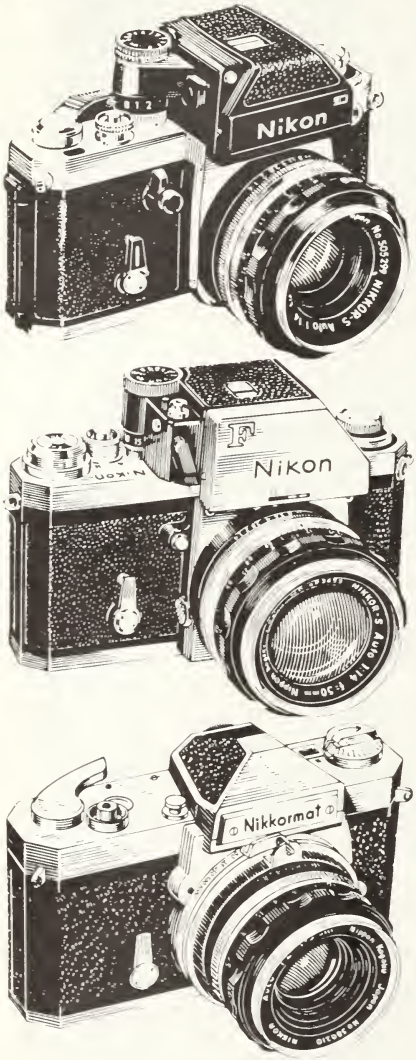
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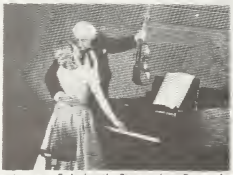


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THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a second and third series last year and this.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. Earlier this year the Pops Orchestra played in Ames, Iowa, in Chicago, Illinois, and made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-seven years old this year, the Boston Symphony ninety-one, and Arthur Fiedler, incredibly, is seventy-seven. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

TONIGHT'S GUESTS



MARTIN BOOKSPAN, a native of Boston, has been active as a writer, critic, broadcaster and commentator about music and the arts since his graduation from Harvard. He was an executive for WQXR radio in New York City for many years and was often the host and commentator for the radio broadcasts of the New York Philharmonic, the Washington National Symphony, the Boston Symphony and Boston Pops Orchestras. He has appeared frequently on national television and is at present the Co-ordinator of Symphonic and Concert Activities for the American Society of Composers, Authors and Publishers. Martin Bookspan's literary accomplishments include his book *101 Masterpieces of Music and Their Composers* and his being a contributing editor to *Stereo Review*. He sits on many councils concerned with music and recently received an award for 'distinguished services to American Music' given by the National Association of American Composers and Conductors. Martin Bookspan makes his debut with Arthur Fiedler and the Boston Pops this evening.



ANTHONY PARATORE, a native Bostonian, is a graduate of Boston University's School of Fine and Applied Arts, where he studied piano with Dr Bela Nagy, and of the Juilliard School in New York, where he was awarded a scholarship to study with Mme Rosina Lhevinne. He has appeared on many occasions with the Boston Pops Orchestra conducted by both Arthur Fiedler and Harry Ellis Dickson at Symphony Hall and Tanglewood, and at the Esplanade Concerts. In addition to his solo appearances, Anthony Paratore performs in concert with his brother Joseph. The Paratore Brothers have been heard many times with the Boston Pops and last season on the television series 'Evening at Pops'. They have been soloists with many orchestras including the Detroit Symphony, the Denver Symphony, and the Washington National Symphony. This season the Paratore Brothers have performed at many schools in New York and New England as part of the Lincoln Center Student Program.

Monday Evening June 12 1972 at 8.30

Forty-third Program

ARTHUR FIEDLER *Conductor*

HARVARD CLASS OF 1947 NIGHT

*Up the Street, March — *Morse '96*

*Overture to 'Orpheus in Hades' — *Offenbach*

Lincoln Portrait — *Copland*
Narrator MARTIN BOOKSPAN '47

*Concerto in F for Piano and Orchestra — *Gershwin*
Allegro
Adagio – andante con moto
Allegro agitato
Soloist ANTHONY PARATORE

JOHN FINNEGAN '47 *Conducting*

Selection from 'Gigi' — *Loewe*
The Night They Invented Champagne – Gigi – Waltz at Maxim's – I'm Glad I'm Not Young Any More – The Parisians – Say a Prayer for Me Tonight – Thank Heaven for Little Girls

I'd Like to Teach the World to Sing — *Backer-Davis-Cook-Greenaway*

A Harvard Festival — *Anderson '29*

FAIR HARVARD

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JOHN FINNEGAN, Chairman of the Music Department at Salem State College, received his A.B. and Ed.M. degrees from Harvard University. He attended the Berkshire Music Center at Tanglewood, was a pupil of Georges Moleux, who was the principal bass of the Boston Symphony, and played in the Springfield Symphony for several years. His orchestral and band arrangements include more than twenty-five scores for the Harvard University Band and for several band publications. He is also the Assistant Conductor of the North Shore Philharmonic Orchestra in Lynn, sharing the conducting duties with Rolland Tapley of the Boston Symphony's first violin section. John Finnegan makes his debut with the Boston Pops tonight.

TONIGHT'S SOLOIST



WILLIAM DAWSON, a native of Norfolk, Virginia, makes his debut with Arthur Fiedler and the Boston Pops this evening. He studied the piano for twelve years with Frances Marsh Buntin in Norfolk, and then with Rudolf Serkin at the Curtis Institute of Music in Philadelphia. After his graduation from Wheaton College in Illinois in 1968 he joined the US Navy. He has been stationed with the Navy Band in New York City and Boston, and has played at prep schools and colleges throughout New England under naval sponsorship. Besides his performances in America, William Dawson has appeared at the Spoleto Festival in Italy and in Switzerland. He plans to enter the Yale School of Music for graduate study this fall.

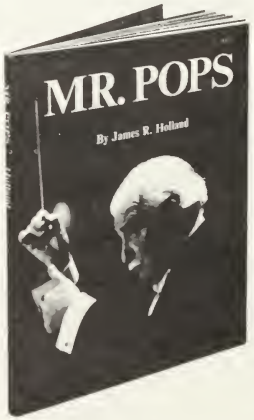
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by James Holland

A delightful photographic essay, showing Arthur Fiedler pursuing a variety of professional and personal activities.

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Tuesday Evening June 13 1972 at 8.30

Forty-fourth Program

ARTHUR FIEDLER *Conductor*

NAVY NIGHT

*High School Cadets, March — *Sousa*

*Suite from 'The Water Music' — *Handel-Harty*
Allegro
Air
Allegro deciso

*Irish Washerwoman, from 'Irish Suite' — *Anderson*

Overture to 'The Flying Dutchman' — *Wagner*

Music from 'Mass' — *Bernstein*

Piano Concerto No. 2 Op. 102 — *Shostakovitch*
Allegro
Andante
Allegro
Soloist WILLIAM DAWSON

Selection from 'No, No, Nanette' — *Youmans*
Introduction – I Want to be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

†Bridge Over Troubled Water — *Simon & Garfunkel*

I Feel the Earth Move — *Carole King*

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR & *RCA RECORDS — BALDWIN PIANO

Wednesday June 14 1972

TONIGHT'S SOLOIST



LYNN CHANG, a freshman at Harvard University, began playing the violin at the age of seven and only three years later he was performing with the Esplanade Orchestra under Arthur Fiedler. Alfred Krips, assistant concertmaster of the Boston Symphony, and Ivan Galamian of the Juilliard School have been his teachers. Lynn has given concerts in Florida, Maryland, New York and throughout New England. This year he was selected by the Harvard Club as one of the outstanding young men of his class. Lynn Chang has been a frequent soloist with the Boston Pops.



Michael Peirce

Pops 1970 — Senator Edward M. Kennedy narrates Aaron Copland's *A Lincoln Portrait*

Wednesday Evening June 14 1972 at 8.30

Forty-fifth Program

HARRY ELLIS DICKSON *Conducting*

*French Military March	*Saint-Saëns*
*Little Fugue in G minor	*Bach-Cailliet*
*On the Trail from 'Grand Canyon Suite'	*Grofé*
Romeo and Juliet, Overture-Fantasia	*Tchaikovsky*

Concerto for Violin No. 1 in F sharp minor Op. 14 *Wieniawski*
Allegro moderato
Preghiera – larghetto
Rondo – allegro giocoso
Soloist LYNN CHANG

*Selection from 'The Sound of Music' *Rodgers*
The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

Gotta Travel On *Clayton*

†*The Stars and Stripes Forever *Sousa*

Among those present: Episcopal Churchmen; Emerson Hospital Auxiliary; Chi Psi Fraternity

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TONIGHT'S SOLOIST



ANDREW WOLF studied the piano as a child with Eleanor Sokoloff, at the Curtis Institute in Philadelphia with Miecsyslaw Horszowski and Rudolph Serkin, and he received a Master's degree from the New England Conservatory, where he studied with Miklos Schwalb and was himself a member of the faculty for a short period after his graduation. Two years ago he won a Philadelphia Orchestra competition and appeared with that orchestra, as well as in Montreal with the Women's Symphony and at Carnegie Hall in New York with Alexander Schneider. He made his European debut in 1969, and the critics in every one of the nineteen cities where he performed agreed that here was 'a great American pianist'. Andrew Wolf first appeared with Arthur Fiedler as winner of a piano competition in Boston, and has been soloist several times with the Boston Pops. He is presently living in Newton and is an Affiliate Artist at the University of Missouri at Kansas City.

The cover photograph of Arthur Fiedler is by James Holland, whose recent book 'Mr Pops' is published by Barre. 'Mr Pops' is available through your waitress and Mr Fiedler will autograph your copy backstage after the concert.



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Thursday Evening June 15 1972 at 8.30

Forty-sixth Program

ARTHUR FIEDLER *Conductor*

ISRAEL HISTADRUT NIGHT

*Pomp and Circumstance, March No. 1 in D — *Elgar*

*The Moldau, Symphonic Poem — *Smetana*

*Andante Cantabile, from String Quartet No. 1 Op. 11 — *Tchaikovsky*
(In Memory of Frank Casty)

*Espãna, Rhapsody — *Chabrier*

HATIKVAH
THE STAR-SPANGLED BANNER

Minuetto, from 'L'Arlésienne', Suite No. 1 — *Bizet*

*Piano Concerto No. 1 in G minor Op. 25 — *Mendelssohn*
Molto allegro con fuoco – Andante – Presto: Molto allegro e vivace
Soloist ANDREW WOLF

†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

Dance of the Sabras — *Kleinsinger*

†Hava Nagila — *Traditional*

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TONIGHT'S GUEST CONDUCTOR



ERICH KUNZEL, Resident Conductor of the Cincinnati Symphony Orchestra, was born in New York City in 1935. He began musical studies as a young boy, and by the time he was halfway through his high school career he had organized a small orchestra for radio concerts and a light opera company, and was conducting and arranging music. He entered Dartmouth College as a chemistry major, but soon decided that music was to be his career. He studied conducting with Pierre Monteux, and in 1957 made his professional conducting debut with the Santa Fe Opera Company. Later the same year he began graduate work in music at Harvard University, and in 1958 was appointed to the music faculty of Brown University, where he completed his master's degree. During that time he not only directed choral and chamber ensembles, but was also assistant conductor of the Rhode Island Philharmonic. Continuing his studies with Pierre Monteux, he became his Personal Assistant on Monteux's last tours of Europe and America.

In recent years Erich Kunzel has conducted at the Cincinnati Summer Opera Festival and at the Long Island Festival. In 1968 he directed the première of Borodin's *Prince Igor* in an English translation. Now in his sixth year with the Cincinnati Symphony, he took part in the Orchestra's world tour in 1966, conducting concerts in Kuala Lumpur, Singapore, Manila, Okinawa, Taipei, Japan, Korea and Hong Kong. After directing the première of Brubeck's *The light in the wilderness,* which he also recorded, he conducted the Cincinnati Symphony in Europe. He has appeared on several occasions as guest conductor with the Boston Pops, and made his debut with the Boston Symphony last fall. Erich Kunzel's records are on the Decca label.

TONIGHT'S SOLOIST



DEBORAH ANN O'BRIEN, Miss Massachusetts 1971, has had extensive training in drama, piano and voice. She graduated with honors from Oberlin College in 1971 and has been studying at the New England Conservatory during the past year. She has appeared in leading roles in several operas and dramatic productions, in the Your All American College Show in Hollywood, with the St Louis Municipal Opera, and throughout Massachusetts and Ohio. At the Miss America Pageant in Atlantic City, where she represented the state of Massachusetts, she performed the Waltz Song from Gounod's *Romeo and Juliet.* Deborah is a physical fitness enthusiast who enjoys jogging, tennis, swimming, and water and snow skiing. She makes her debut with the Boston Pops this evening.

Friday Evening June 16 1972 at 8.30

Forty-seventh Program

ERICH KUNZEL *Conducting*

†Festive Overture Op. 96 — *Shostakovitch*

*Procession of the Sardar, from 'Caucasian Sketches' — *Ippolitov-Ivanov*

From 'Pines of Rome', Symphonic Poem — *Respighi*
The Pines of the Villa Borghese
Pines near a Catacomb
The Pines of the Appian Way

O mio babbino caro, from 'Gianni Schicchi' — *Puccini*
Ah, fors è lui, from 'La Traviata' — *Verdi*
Soloist DEBORAH O'BRIEN

*Selection from 'West Side Story' — *Bernstein*
I Feel Pretty – Maria – Something's Coming – Tonight – One Hand, One Heart – Cool – America

Two Jimmy Webb Favorites
*Up, Up and Away
By the Time I Get to Phoenix

†Gentle on My Mind — *Hartford*

Postlude from 'Jesus Christ Superstar' — *Webber-Kunzel*

*Hello, Dolly! — *Herman*

Among those present: South Shore Center of the Performing Arts; North River Arts Society of Marshfield; CBWL-Hayden, Stone Inc.; Advertising Club of Greater Boston; Oberlin College Alumni Clubs of New England

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†POLYDOR & *RCA RECORDS — BALDWIN PIANO

SOUTH SHORE CENTER
for the
PERFORMING ARTS

will inaugurate its Fall Season
by bringing to the South Shore
members of the Boston Pops
September 22, 1972, Harry Ellis
Dickson, conducting.

TONIGHT'S SOLOISTS



PAUL FRIED, who was appointed to the Orchestra's flute section in the 1970-1971 season, was born in Englewood Cliffs, New Jersey. When he was a boy his family moved to Las Vegas, and there he began taking lessons on the flute with his father, a professional musician. At the age of eight he won a scholarship to the Juilliard Preparatory School, and studied with Julius Baker. He moved back to Las Vegas, and for two summers attended the Music Academy of the West in Santa Barbara. In 1963 he studied with Eugene Foster in Salt Lake City, and the following year won a fellowship at the Berkshire Music Center at Tanglewood. Meanwhile he had moved to Providence, Rhode Island, and again became a pupil of Julius Baker. Paul Fried graduated from high school in 1965, winning in the same year first prize in the Rhode Island Music Competition. He entered the Juilliard School that fall on a scholarship, and remained there until his graduation in 1970. During the years he was based in New York, Paul Fried was a fellow of the Berkshire Music Center at Tanglewood and played in the orchestra which accompanied the Royal Ballet when the company visited this country, and with the Musica Aeterna Orchestra. In the summer of 1968 he played principal flute in the Aspen Chamber Orchestra, and was invited to spend time at the Marlboro Festival in Vermont. He was also a member of a Lincoln Center woodwind quintet with which he gave many concerts in and around New York. Paul Fried is a member of Collage, the ensemble of the Boston Symphony which specializes in contemporary music. He is also a faculty member of Brown University and will join the faculty of the Boston Conservatory this fall.



ANN HOBSON, associate principal harp of the Boston Symphony and principal of the Boston Pops, studied with Marilyn Costello at the Philadelphia Musical Academy. From there she went to the Cleveland Institute and studied with Alice Chalifoux. During the year before graduation she commuted regularly to Pittsburgh to play second harp with the Symphony. In the fall of 1966 she became principal harp of the Washington National Symphony, moving to Boston three years later. During her career Ann Hobson has taught at the Philadelphia Musical Academy, at the Temple University Music Festival, and privately. Her chamber music activities include foundation and membership of the New England Harp Trio, and appearances as associate with the Boston Symphony Chamber Players, with whom she has recorded for Deutsche Grammophon.

Saturday Evening June 17 1972 at 8.30

Forty-eighth Program

ARTHUR FIEDLER *Conductor*

WCRB NIGHT

Entrance of the Gladiators — *Fučik*

*Overture to 'Abu Hassan' — *Weber*

Praeludium, Adagio and Gavotte from Partita No. 3 — *Bach-Bachrich*

Ballet Music No. 1 from 'Rosamunde' — *Schubert*

Concerto for Flute and Harp in C K. 299 — *Mozart*
Allegro
Andantino
Rondo: allegro
Flute PAUL FRIED
Harp ANN HOBSON

†*The Stars and Stripes Forever — *Sousa*
Conducted by DAVID BIRD

*Pops Hoe-Down — *arr. Hayman*
Arkansas Traveler – The Devil's Dream – Chicken Reel – Thunder Hornpipe – Paddy Whack – Pop Goes the Weasel – Miss McCloud's Reel – Turkey in the Straw – Stop Buck – Soldier's Joy – Rakes of Mallow – Lamplighter's Hornpipe

Brand New Key — *Melanie*

I Feel the Earth Move — *Carole King*

Among those present: Association of the United States Army

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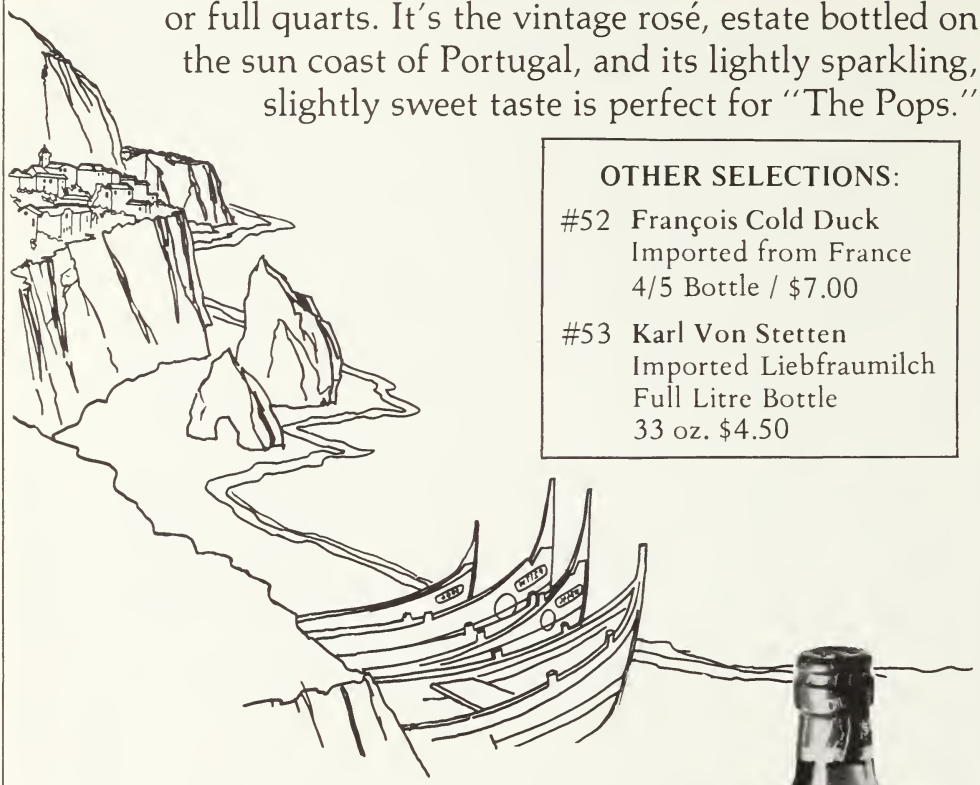
†POLYDOR & *RCA RECORDS BALDWIN PIANO

TONIGHT'S GUEST CONDUCTOR



DAVID BIRD, a resident of Cambridge, makes his debut with the Boston Pops tonight. He won the opportunity by bidding on the premium to conduct the Pops during the Boston Symphony's very successful Musical Marathon. David Bird is a graduate of Harvard University and Milton Academy where he sang in the Glee Club. He did graduate work at the University of Maryland and is at present a political economic consultant for Bison Associates. He is married and has three children.

COSTA DO SOL Rosé Wine is here tonight in full pints or full quarts. It's the vintage rosé, estate bottled on the sun coast of Portugal, and its lightly sparkling, slightly sweet taste is perfect for "The Pops."



OTHER SELECTIONS:

#52 **François Cold Duck**
Imported from France
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#53 **Karl Von Stetten**
Imported Liebfraumilch
Full Litre Bottle
33 oz. $4.50

Costa Do Sol Rosé came all the way from Portugal to be with you tonight.



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The Pops Wine List

CHAMPAGNES & SPARKLING WINES	Bot.	½ Bot.
1 S.S. Pierce Extra Dry Champagne	8.00	
3 S.S. Pierce Sparkling Burgundy	8.00	
5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumanti	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
9 *Bollinger Brut Special Cuvée Champagne	13.00	7.50
28 *Le Duc Brut, Blanc de Blancs, Vintage Champagne	8.50	5.00
29 *Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	14.00	
30 *Taittinger Brut La Française Champagne	13.00	7.50
31 Tiburon Extra Dry Californian Champagne	8.00	5.00
33 *Sparkling Rosé d'Anjou (Baumard) 1964	8.50	
45 Tiburon Californian Cold Duck	7.00	
52 *François Cold Duck	7.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
8 C. Krug Chablis	4.00	3.00
10 *Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
12 *Bolla Soave	5.00	3.00
14 *Pouilly Fuissé (A. Lichine)	6.00	
16 *Pinot Chardonnay (A. Lichine)	5.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21 *Langenbach Bernkastler Meister Krone	5.00	
32 *Liebfraumilch, Vintage – Madrigal	5.50	3.00
34 *Pouilly Fuissé Vintage, (L. Jadot)	6.00	4.00
35 *Liebfraumilch Blackfriars	5.00	3.00
36 *Chablis, Vintage, (A. Pic)	6.00	4.00
41 *Riesling d'Alsace 1969 (Rene Schmidt)	5.00	3.00
53 *Liebfraumilch (Karl von Stetten) – qts.	4.50	

RED WINES	Bot.	½ Bot.
4 *Lambrusco (Castel Ruboun)	4.50	3.00
20 *Bolla Valpolicella	5.00	3.00
24 *Beaujolais (A. Lichine)	5.00	3.00
40 *Beaujolais Jadot, Vintage (L. Jadot)	5.00	3.00
42 *Margaux, Vintage (Ginestet)	5.00	3.00
44 *Château Pavie-Decesse 1966, St Emilion	5.00	
46 *Chateauneuf du Pape 1969 (Dom. de Beaurenard)	6.00	4.00
49 *Beaujolais Villages 1970 (Remoissenet)	5.50	3.50

ROSÉ WINES	Bot.	½ Bot.
22 Pastene Vin Rosé	3.50	2.50
26 *Rosé d'Anjou (A. Lichine)	5.00	3.00
47 *Rosé d'Anjou 1970 (La Cour de Pierre)	5.00	3.00
48 *Cabernet Rosé d'Anjou 1970 (Marmot)	4.00	
50 *Moura Basto Rosé (E.B.) (Portugal)	4.00	2.30
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Quinta do Avelar Rosé	4.50	3.00

SHERRY	Glass	
27 *Duff Gordon Amontillado (Dry)	6.00	1.00

WINE PUNCH	Pitcher	Glass
Claret or Sauterne Punch	3.00	1.00
Claret Lemonade	3.00	1.00

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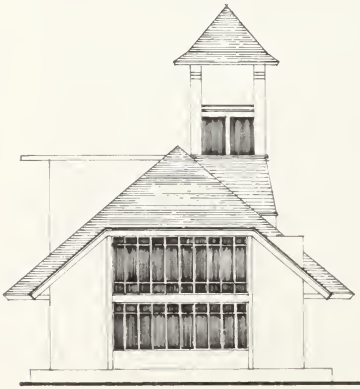


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The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.50	Breast of Turkey	1.50
Country Ham and Swiss Cheese	1.30	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	1.75
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.40
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels	.25		Cheese Wafers	.25	
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75
Mixed Nuts (no peanuts)	.75	1.05			

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	1.00
Miniatures – 5½ oz.	1.25	Pepp.-Wtg.-Coffee Patties	.75

French Tissot Drops – Hard Candies .40

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Vanilla, Chocolate, Strawberry, Coffee 50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple . .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Coca-Cola	.25
Pops Punch, Pitcher	2.00	Rimuss Imported Grape Juice	
Lemonade, Glass	.50	7 oz. (White or Red)	.75
Lemonade, Pitcher	2.00	Bottle, 23 oz. (White or Red)	2.50
Canada Dry Ginger Ale, 7 oz.	.25		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 31
BEER & ALE & CIGARETTE LIST ON PAGE 35
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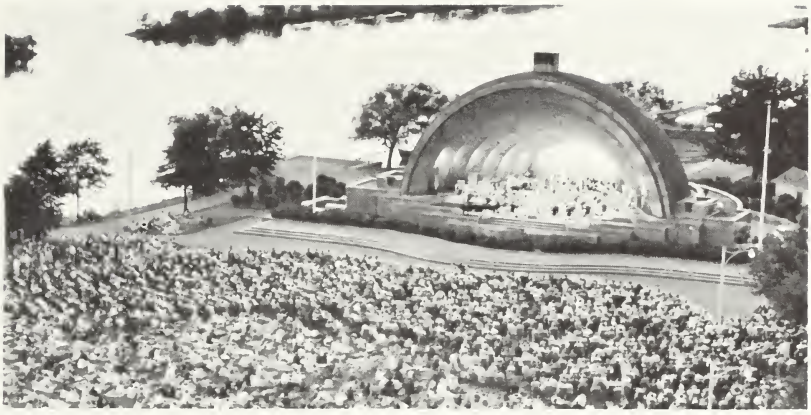
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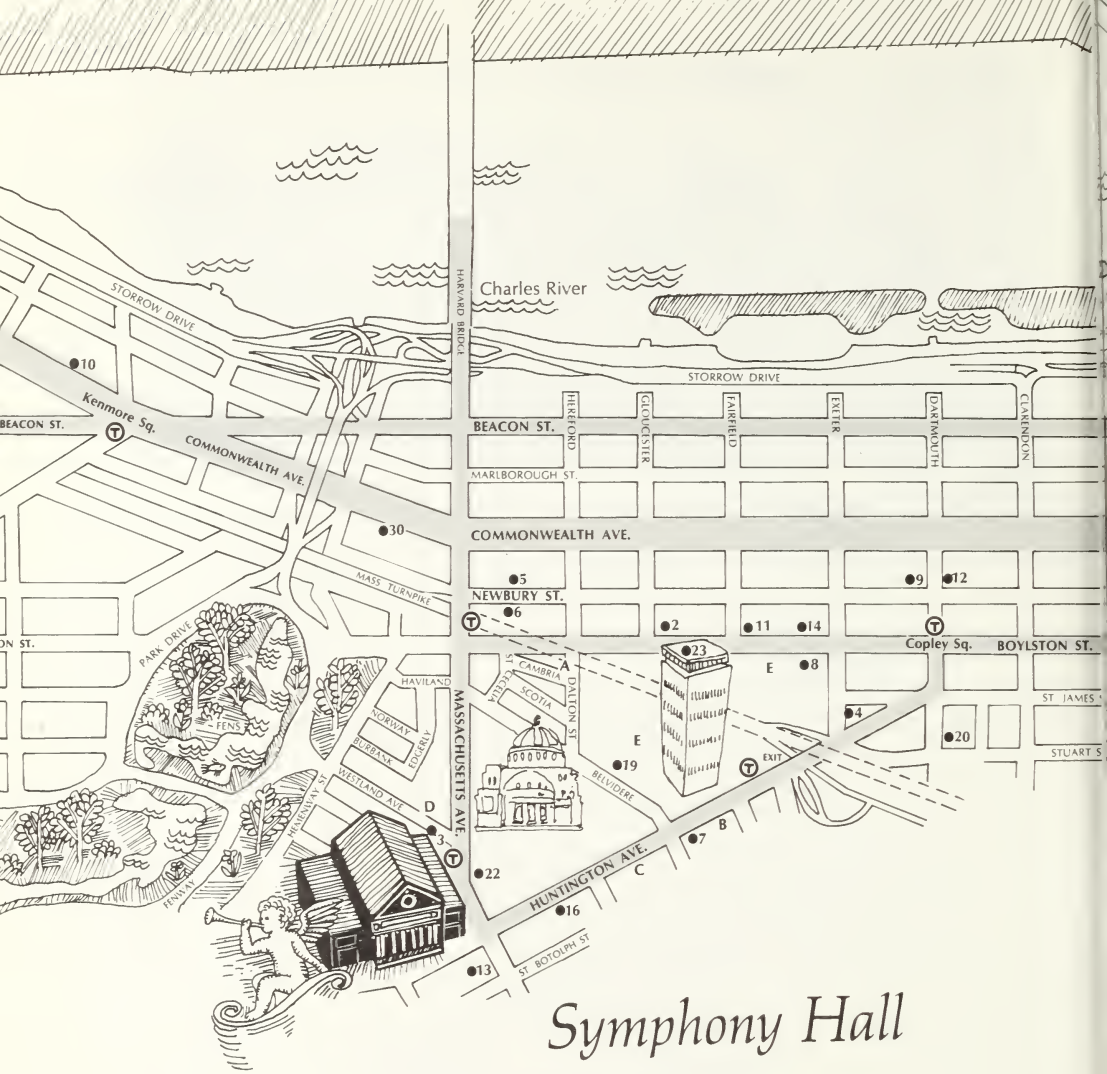
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Wednesday July 5	**Bunker Hill, Charlestown at 7.30 pm**
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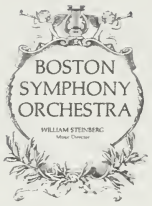
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The Council of Friends, founded nine years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

A 500-mile check-up for marriages.

My husband and I have been married nearly a quarter of a century, have produced three children, survived three wars, comforted one another at funerals and dedicated ourselves to one another through sickness and in health.

The other day I backed out of the driveway, turned too sharply, and hit the side of his car. He was a perfect stranger.

"Where are you going?" I asked as he left his dented fender and bolted toward the house.

"Don't move your car," he said, "I am going to call the police."

"THE POLICE!" I shouted, "For crying out loud, I'm your wife."

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I should have known better than to compete with a man and his car. For years, psychologists have been telling us that a man's relationship with his automobile supersedes even sex.

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ERMA BOMBECK, *March 26, 1972*

Erma Bombeck writes for The Globe.

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The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

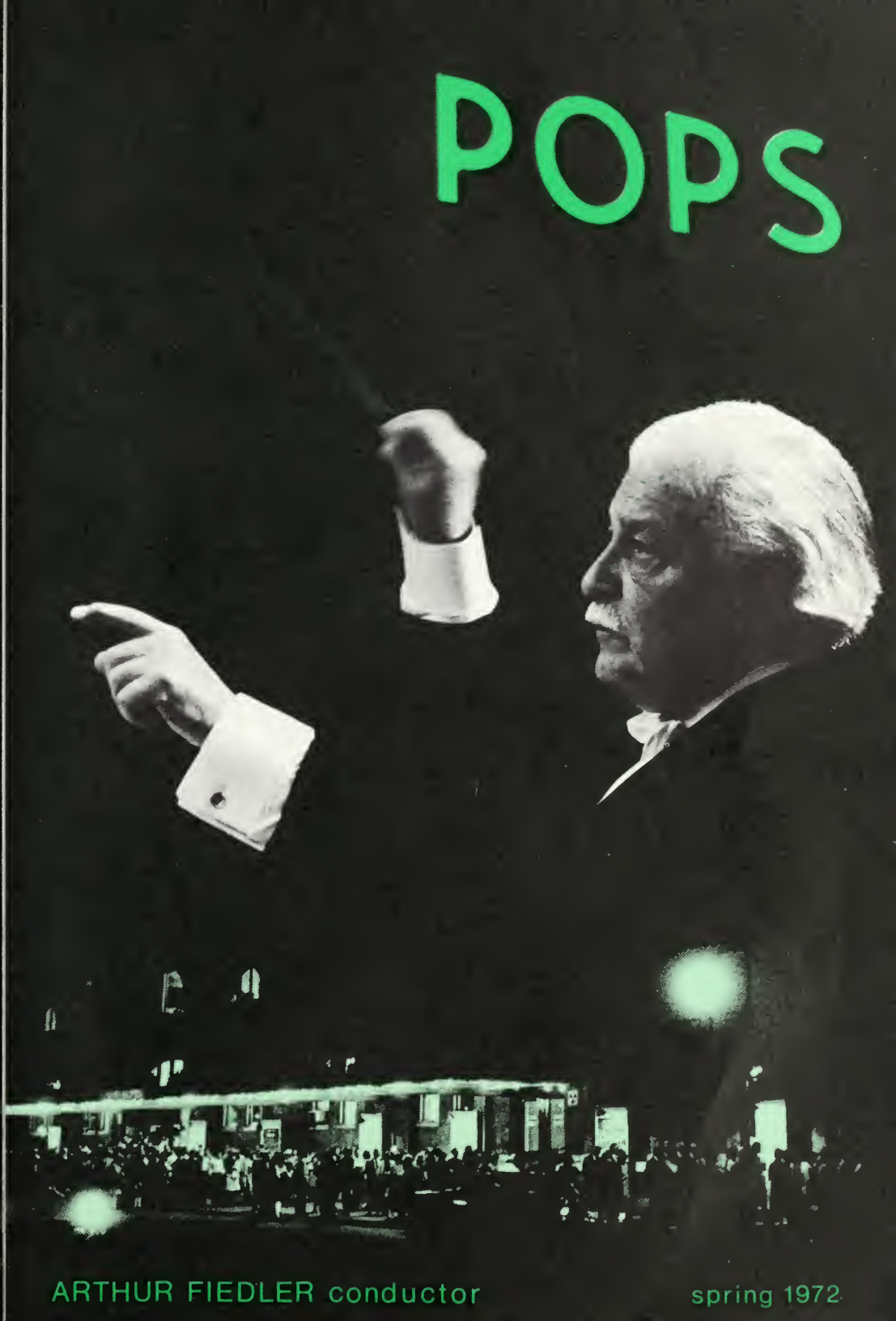
As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty-three years ago he founded the free outdoor Esplanade Concerts on the banks of the Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 48,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

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ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

EIGHTY-SEVENTH SEASON 1972

NINTH WEEK

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BOSTON POPS ORCHESTRA

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

The regular members of the Boston Pops Orchestra are on vacation this week; the musicians listed below will play the concerts of the ninth week.

first violins
Max Winder
George Zazofsky
Abraham Mishkind
Maynard Goldman
Mario Mantini
Juan Ramirez
John Woodworth
Kay Knudsen
Anastasios Tsicoulias
Sheila Vitale
Robert Brunton
Eugene Gratovich
Theodore Leutz
Joseph Conte
Albert Levin
Walter Mayo

second violins
Hanley Daws
Charlotte Marty
Pierre Mayer
Priscilla Hallberg
Minot Beale
Hazel Weems
Guido Antonelli
Marjorie Eisenberg
Shirley Boyle
Linda Burian
Gregorio Livoti
Channing Kempf

violas
Endel Kalam
Barbara Kroll
Eleftherios Eleftherakis
Virginia Blakeman
Howard Ralyea
Mary Hadcock
William Shisler
Paul Paradise

cellos
Dorothea Jump
Jay Humeston
Paul Ross
Corinne Flavin
David Levenson
Toni Rapier
Michael Alaura
Joan Esch

basses
Francis Gallagher
William Curtis
Irving Frankel
Richard Fletcher
Melvin Peabody
David Matayabas
James Carroll

flutes
William Grass
Ildefonso Lauron

piccolo
Elinor Preble

oboes
Wayne Rapier
Ira Deutsch

english horn
Richard Summers

clarinets
William Wrzesien
Andre Lizotte

bass clarinet
Edward Avedisian

bassoons
Ruth McKee
Vincent Ellin

contra bassoon
Donald Bravo

horns
Richard Greenfield
David Allan
Michael Johns
William Hammond
Jeanne Paella

trumpets
Natalo Paella
Jeffrey Stern
Peter Chapman
Fred Orkiseski

trombones
Paul Gay
Milton Stevens
Harold Janks

tuba
Dante DiNunzio

timpani
Everett Beale

percussion
Fred Buda
James Latimer
Richard Kashanski
Thomas Morris

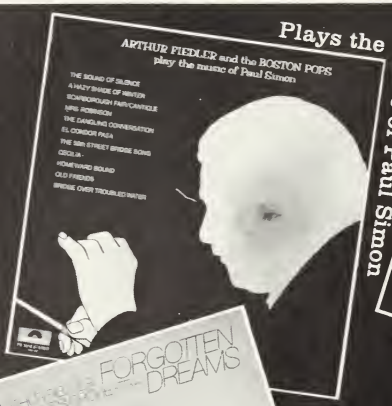
harp
Ariel Hall

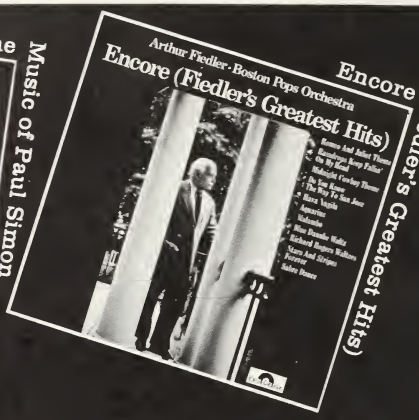
piano
Leo Litwin

librarian
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

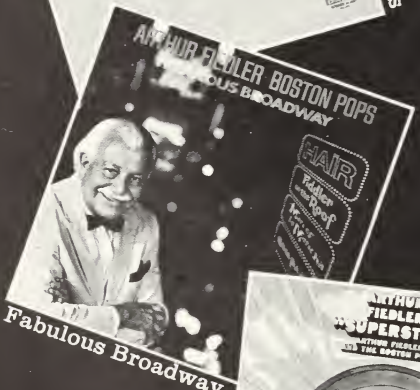


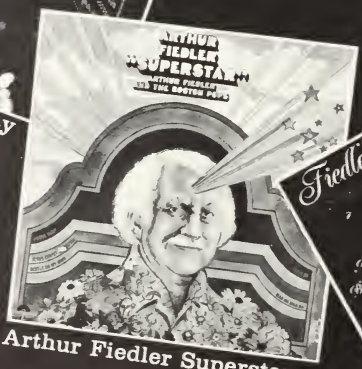




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ARTHUR FIEDLER



John A. Wolters

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fourteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

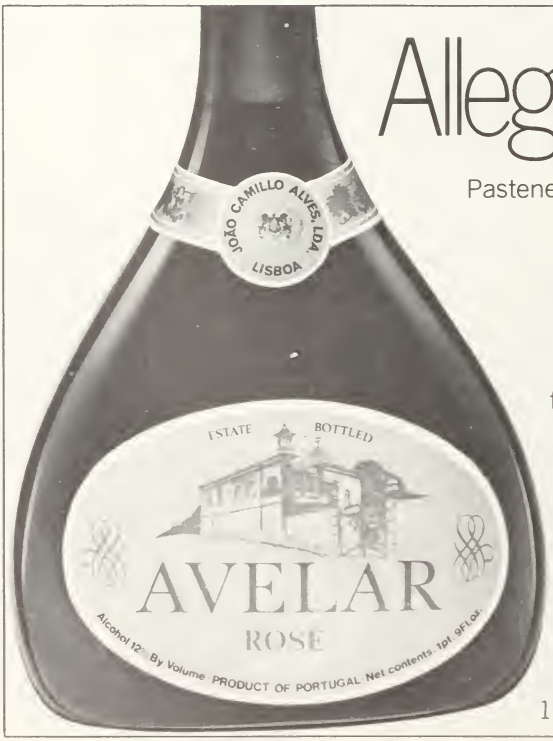


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Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

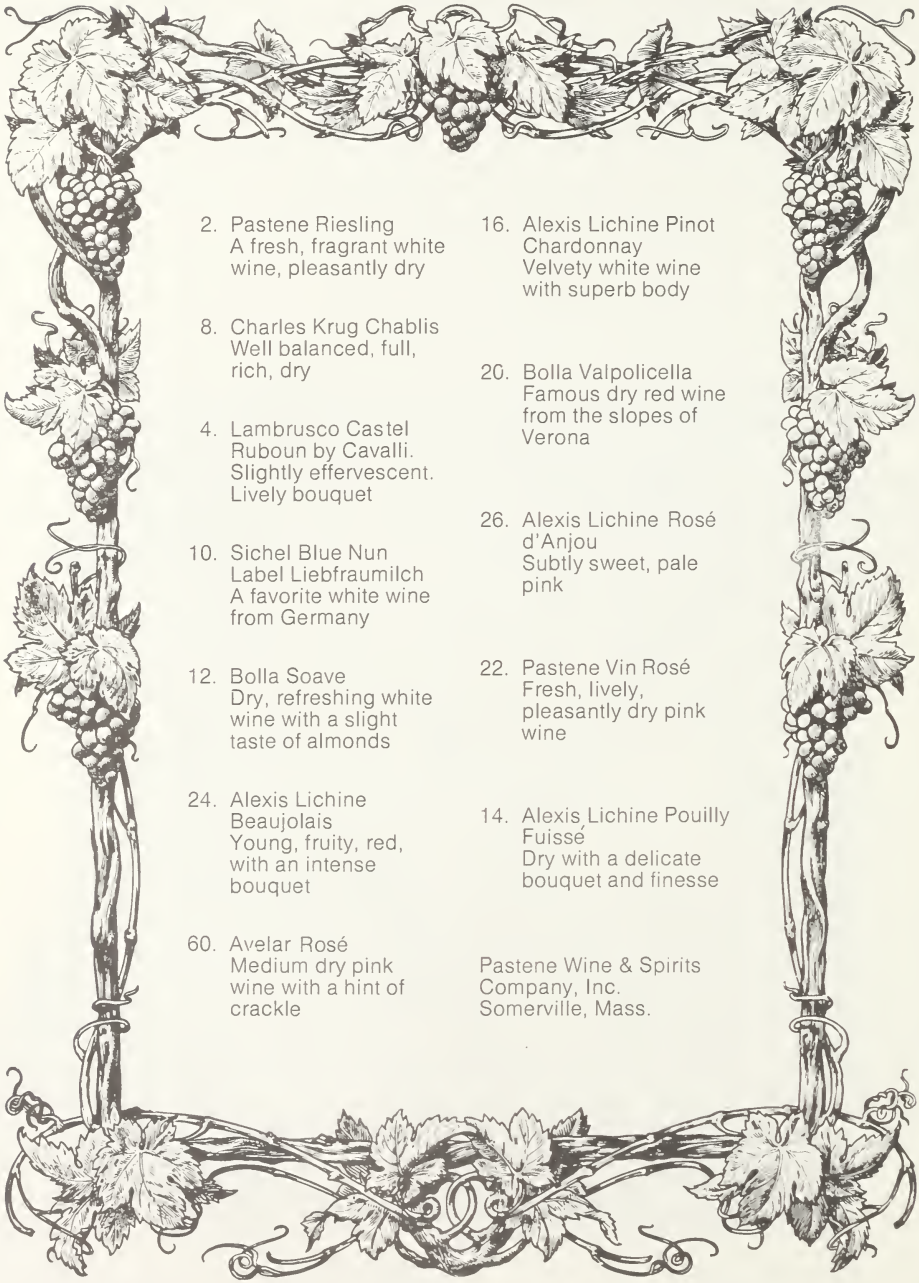


Michael Peirce

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HARRY ELLIS DICKSON


William Shisler

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Last year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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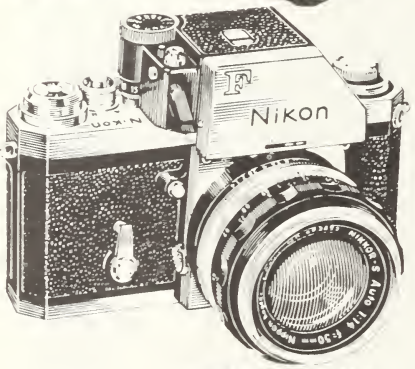
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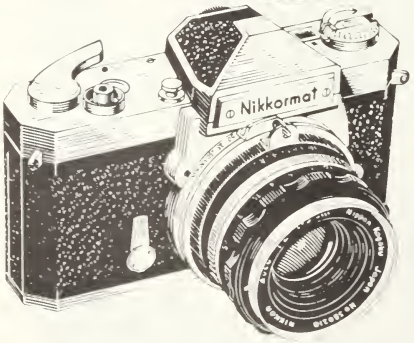
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Leo Litwin

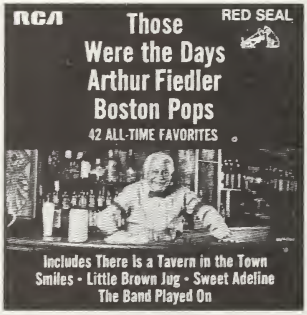
Baldwin Piano
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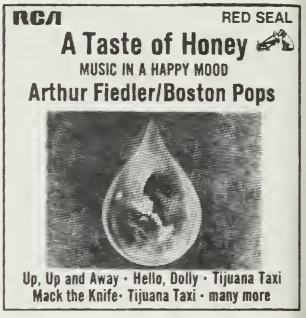
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RCA Records and Tapes

THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a second and third series last year and this.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. Earlier this year the Pops Orchestra played in Ames, Iowa, in Chicago, Illinois, and made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.
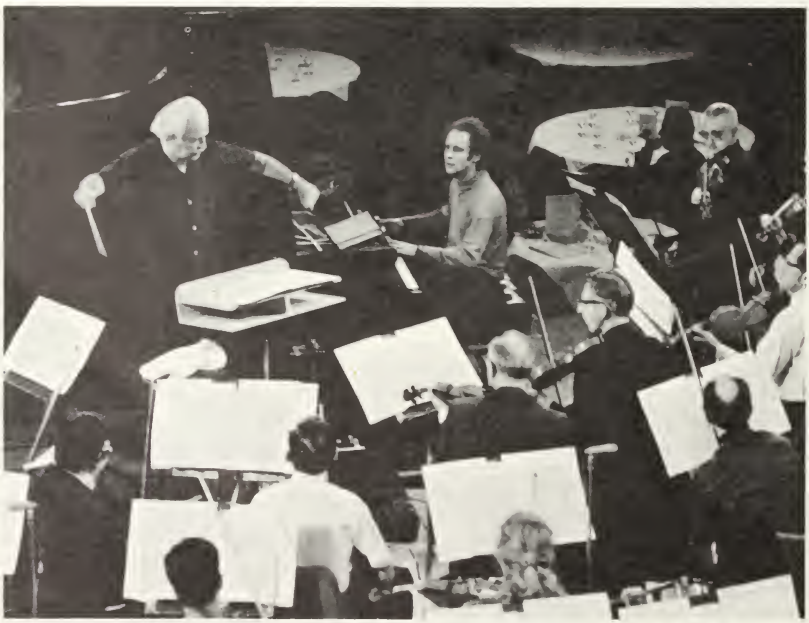
The Boston Pops is eighty-seven years old this year, the Boston Symphony ninety-one, and Arthur Fiedler, incredibly, is seventy-seven. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

TONIGHT'S SOLOIST



DONN-ALEXANDRE FEDER began his concert career at the age of thirteen, when he appeared with Eugene Ormandy and the Philadelphia Orchestra. He won numerous awards, including a scholarship to the Juilliard School where his teachers were Rosina Lhevinne and Ilona Kabos. While in Poland on a joint State Department-Polish government grant he became the first American to play in the house of Chopin's birth and was hailed as 'a splendid American pianist who plays Chopin in the finest Polish tradition'. Donn-Alexandre has recorded Chopin's second and Prokofiev's third Piano Concertos with the Netherlands Radio Philharmonic conducted by Willem Van Otterloo, a recording which won the 1969 International Recording Competition in Austin, Texas. In the same year he also won the Kosciuszko Foundation award for his doctorate on Syzmanowski and played a successful Chopin-Syzmanowski recital in Lincoln Center. This season he toured the Pacific-Northwest with the Denver Symphony. Besides his many concert engagements Donn-Alexandre Feder teaches at the Manhattan School of Music and the Philadelphia Musical Academy. He was recently named in the 1972 edition of 'Outstanding Young Men of America'. He is no stranger to Boston Pops audiences and has appeared frequently in the Pops and Esplanade seasons in past years.



Michael Peirce

Arthur Fiedler rehearses the Tchaikovsky Piano Concerto no. 1 with soloist Malcolm Frager at London's Royal Albert Hall

Monday Evening June 19 1972 at 8.30

Forty-ninth Program

ARTHUR FIEDLER *Conductor*

*Polonaise from 'Eugen Onegin' — *Tchaikovsky*

*Suite from 'The Water Music' — *Handel-Harty*
Allegro
Air
Allegro deciso

Waltz from Serenade in C for Strings Op. 48 — *Tchaikovsky*

*Overture to 'Orpheus in Hades' — *Offenbach*

*Concerto in F for Piano and Orchestra — *Gershwin*
Allegro
Adagio – Andante con moto
Allegro agitato
Soloist DONN-ALEXANDRE FEDER

Medley of Burt Bacharach Tunes — *arr. Knight*
I Say a Little Prayer – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

Twelfth Street Rag — *Bowman*

*Colonel Bogey March — *Alford*

Among those present: Children's Hospital Medical Center; Bentley College; Temple Sinai Brotherhood of Marblehead; American Chemical Society, Northeastern Section

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR FOLYDOR

POLYDOR & *RCA RECORDS BALDWIN PIANO



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Tuesday June 20 1972

TONIGHT'S GUEST CONDUCTOR



JEROME D. COHEN, a native of Spokane, Washington, is the Conductor of the Cape Cod Symphony. Besides his interest in conducting and composition, he has studied the piano and cello. At the age of 12 he joined the Portland Junior Symphony as its youngest member and in 1956 he moved to Boston to study at the New England Conservatory, where he is now a member of the administration. In the summer of 1959 he was a conducting student at Tanglewood. Jerome Cohen has conducted over 55 concerts with various New England orchestras and his compositions have been performed throughout the United States. He makes his second appearance with the Boston Pops tonight, and the piece he conducts, 'Cape Cod, Symphonic Sketches', was composed by a retired member of the Boston Symphony's first violin section, EMIL KORNSAND.

TONIGHT'S SOLOIST



RICHARD CASPER makes his debut with the Boston Pops this evening. His first interest was not piano but composition, which he studied with Ethel Glenn Hier. He graduated from the University of Notre Dame, where his teacher was Carl Mathes, and then received his Masters Degree from the Juilliard School. His teacher there was Beveridge Webster. Richard Casper made his debut in New York in 1962 and since that time he was won wide acclaim for his performances all over the United States, in Europe and at numerous recitals. He is artist-in-residence at Elizabeth Seton College and is a member of the summer faculty at Manhattanville College.

The cover photograph of Arthur Fiedler is by James Holland, whose recent book 'Mr Pops' is published by Barre. 'Mr Pops' is available through your waitress and Mr Fiedler will autograph your copy backstage after the concert.

Tuesday Evening June 20 1972 at 8.30

Fiftieth Program

HARRY ELLIS DICKSON *Conducting*

CAPE COD CONSERVATORY NIGHT

*Polonaise from 'Eugen Onegin' — *Tchaikovsky*

*Suite from 'The Water Music' — *Handel-Harty*

Allegro
Air
Allegro deciso

Cape Cod, Symphonic Sketches — *Kornsand*
Conducted by JEROME D. COHEN
(First Performance in Boston)

Piano Concerto No. 1 in E flat — *Liszt*
Soloist RICHARD CASPER

*Overture to 'Orpheus in Hades' — *Offenbach*

Medley of Burt Bacharach Tunes — *arr. Knight*
I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

Twelfth Street Rag — *Bowman*

*Colonel Bogey March — *Alford*

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR & *RCA RECORDS — BALDWIN PIANO

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

TONIGHT'S GUEST CONDUCTOR



ERICH KUNZEL, Resident Conductor of the Cincinnati Symphony Orchestra, was born in New York City in 1935. He began musical studies as a young boy, and by the time he was halfway through his high school career he had organized a small orchestra for radio concerts and a light opera company, and was conducting and arranging music. He entered Dartmouth College as a chemistry major, but soon decided that music was to be his career. He studied conducting with Pierre Monteux, and in 1957 made his professional conducting debut with the Santa Fe Opera Company. Later the same year he began graduate work in music at Harvard University, and in 1958 was appointed to the music faculty of Brown University, where he completed his master's degree. During that time he not only directed choral and chamber ensembles, but was also assistant conductor of the Rhode Island Philharmonic. Continuing his studies with Pierre Monteux, he became his Personal Assistant on Monteux's last tours of Europe and America.

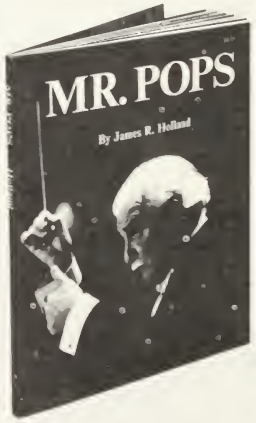
In recent years Erich Kunzel has conducted at the Cincinnati Summer Opera Festival and at the Long Island Festival. In 1968 he directed the première of Borodin's *Prince Igor* in an English translation. Now in his sixth year with the Cincinnati Symphony, he took part in the Orchestra's world tour in 1966, conducting concerts in Kuala Lumpur, Singapore, Manila, Okinawa, Taipei, Japan, Korea and Hong Kong. After directing the première of Brubeck's *The light in the wilderness,* which he also recorded, he conducted the Cincinnati Symphony in Europe. He has appeared on several occasions as guest conductor with the Boston Pops, and made his debut with the Boston Symphony last fall. Erich Kunzel's records are on the Decca label.

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by James Holland

A delightful photographic essay, showing Arthur Fiedler pursuing a variety of professional and personal activities.

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Wednesday Evening June 21 1972 at 8.30

Fifty-first Program

ERICH KUNZEL *Conducting*

*Overture to 'Orpheus in Hades' — *Offenbach*

*From 'Peer Gynt', Suite No. 1 — *Grieg*
Morning Mood – Anitra's Dance – In the Hall of the Mountain King

Procession of Bacchus from 'Sylvia' — *Delibes*

*From 'Swan Lake' Ballet — *Tchaikovsky*
Introduction – Scene No. 1 – Waltz No. 2

'Gymnopédies' No. 2 — *Satie-Debussy*

*Amparito Roca, Spanish March — *Texidor*

†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

*Hey, Look Me Over, from 'Wildcat' — *Coleman*

*Pops Hoe-Down — *arr. Hayman*
Arkansas Traveler – The Devil's Dream – Chicken Reel – Thunder Hornpipe – Paddy Whack – Pop Goes the Weasel – Miss McCloud's Reel – Turkey in the Straw – Stop Buck – Soldier's Joy – Rakes of Mallow – Lamplighter's Hornpipe

*Yesterday — *Lennon-McCartney*

*Cabaret — *Kander*

Among those present: New England Baptist Hospital; Liberty Mutual Insurance Company

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR & *RCA RECORDS — BALDWIN PIANO

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TONIGHT'S GUEST CONDUCTOR

A biography of ERICH KUNZEL is printed on page 22.

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RIVERVIEW

221 Mt. Auburn St., Cambridge

Thursday Evening June 22 1972 at 8.30

Fifty-second Program

ERICH KUNZEL *Conducting*

*Amparito Roca, Spanish March — *Texidor*

*Suite from 'Carmen' No. 1 — *Bizet*
Prélude and Aragonaise – Intermezzo – The Dragoons of Alcala – Les Toréadors

*Marche Slave — *Tchaikovsky*

*Carneval, Overture — *Dvořák*

Postlude from 'Jesus Christ Superstar' — *Webber-Kunzel*

*Selection from 'The Sound of Music' — *Rodgers*
The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

†Love Me Tonight — *Pilat-Panzeri-Pace-Mason*

*Dancing Through the Years — *arr. Hayman*
Cakewalk – Charleston – Tango – Square Dance – Waltz – Polka – Rumba – Jitterbug-Swing – Mexican Hat Dance – Cha-Cha-Cha – Rock-n'-Roll

*The Glow Worm Turns — *Lincke-Bodge*

When the Saints Go Marchin' In — *Traditional*

Among those present: Saint Cyprian's Episcopal Church; FCA Association, John Hancock Mutual Life Insurance Company

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR & *RCA RECORDS BALDWIN PIANO

TONIGHT'S GUEST CONDUCTOR

A biography of ERICH KUNZEL is printed on page 22.



Ed Fitzgerald

The first concert of the 1971 European tour — Arthur Fiedler acknowledges applause at London's Royal Albert Hall



FRANÇOIS COLD DUCK

The Naturally Fermented Cold Duck
Imported from Burgundy, France

Served Nightly at "The Pops"

Friday Evening June 23 1972 at 8.30

Fifty-third Program

ERICH KUNZEL *Conducting*

NEW ENGLAND KIWANIS FOUNDATION NIGHT

*Overture to 'Orpheus in Hades' — *Offenbach*

Procession of Bacchus from 'Sylvia' — *Delibes*

*From 'Swan Lake' Ballet — *Tchaikovsky*
Introduction – Scene No. 1 – Waltz No. 2

*Suite from 'Carmen' No. 1 — *Bizet*
Prélude and Aragonaise – Les Toréadors

'Gymnopédies' No. 2 — *Satie-Debussy*

*Amparito Roca, Spanish March — *Texidor*

Postlude from 'Jesus Christ Superstar' — *Webber-Kunzel*

*Dancing Through the Years — *arr. Hayman*
Cakewalk – Charleston – Tango – Square Dance – Waltz – Polka – Rumba – Jitterbug-Swing – Mexican Hat Dance – Cha-Cha-Cha – Rock-n'-Roll

*Hey, Look Me Over, from 'Wildcat' — *Coleman*

*Pops Hoe-Down
Arkansas Traveler – The Devil's Dream – Chicken Reel – Thunder Hornpipe – Paddy Whack – Pop Goes the Weasel – Miss McCloud's Reel – Turkey in the Straw – Stop Buck – Soldier's Joy – Rakes of Mallow – Lamplighter's Hornpipe

*Yesterday — *Lennon-McCartney*

*Cabaret — *Kander*

When the Saints Go Marchin' In — *Traditional*

Among those present: Beacon Hill Chapter, National Secretaries Association (Int.)

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR & *RCA RECORDS BALDWIN PIANO

Saturday June 24 1972

TONIGHT'S SOLOIST

A biography of DONN-ALEXANDRE FEDER is printed on page 18.



Michael Peirce

Pops 1971 — Dizzie Gillespie at the Pops

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Saturday Evening June 24 1972 at 8.30

Fifty-fourth Program

HARRY ELLIS DICKSON *Conducting*

THE RECUPERATIVE CENTER ASSOCIATION NIGHT

CLOSING NIGHT

*Polonaise from 'Eugen Onegin' — *Tchaikovsky*

*Suite from 'The Water Music' — *Handel-Harty*
Allegro
Air
Allegro deciso

Waltz from Serenade in C for Strings Op. 48 — *Tchaikovsky*

*Overture to 'Orpheus in Hades' — *Offenbach*

*Concerto in F for Piano and Orchestra — *Gershwin*
Allegro
Adagio – Andante con moto
Allegro agitato
Soloist DONN-ALEXANDRE FEDER

Medley of Burt Bacharach Tunes — *arr. Knight*
I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

Twelfth Street Rag — *Bowman*

*Colonel Bogey March — *Alford*

*Prayer of Thanksgiving — *Valerius*

Among those present: King Solomon Lodge No. 18

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

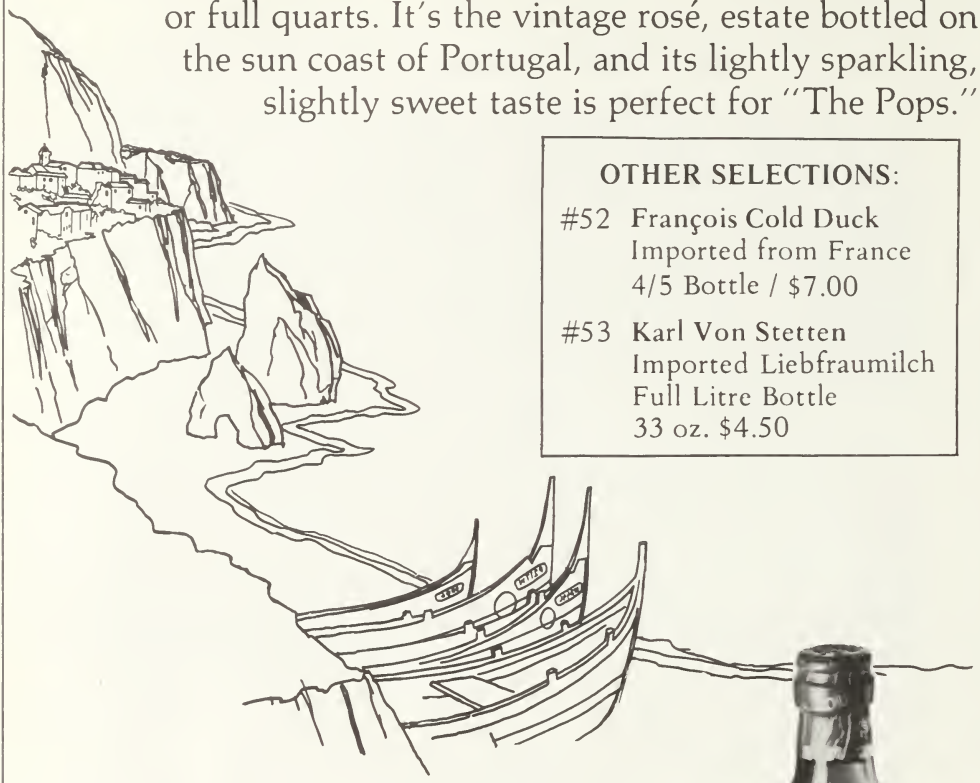
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COSTA DO SOL Rosé Wine is here tonight in full pints or full quarts. It's the vintage rosé, estate bottled on the sun coast of Portugal, and its lightly sparkling, slightly sweet taste is perfect for "The Pops."

OTHER SELECTIONS:

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#53 Karl Von Stetten
Imported Liebfraumilch
Full Litre Bottle
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Costa Do Sol Rosé came all the way from Portugal to be with you tonight.

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The Pops Wine List

	CHAMPAGNES & SPARKLING WINES	Bot.	½ Bot.
1	S.S. Pierce Extra Dry Champagne	8.00	
3	S.S. Pierce Sparkling Burgundy	8.00	
5	Great Western Extra Dry Champagne	8.00	5.00
6	*Gancia Asti Spumanti	9.00	
7	Great Western Sparkling Burgundy	8.00	5.00
9	*Bollinger Brut Special Cuvée Champagne	13.00	7.50
28	*Le Duc Brut, Blanc de Blancs, Vintage Champagne	8.50	5.00
29	*Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	14.00	
30	*Taittinger Brut La Française Champagne	13.00	7.50
31	Tiburon Extra Dry Californian Champagne	8.00	5.00
33	*Sparkling Rosé d'Anjou (Baumard) 1964	8.50	
45	Tiburon Californian Cold Duck	7.00	
52	*François Cold Duck	7.00	
17	Champagne Cocktail for Two – 3.00		

	WHITE WINES	Bot.	½ Bot.
2	Pastene Riesling	3.50	
8	C. Krug Chablis	4.00	3.00
10	*Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
12	*Bolla Soave	5.00	3.00
14	*Pouilly Fuissé (A. Lichine)	6.00	
16	*Pinot Chardonnay (A. Lichine)	5.00	
19	*Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21	*Langenbach Bernkastler Meister Krone	5.00	
32	*Liebfraumilch, Vintage – Madrigal	5.50	3.00
34	*Pouilly Fuissé Vintage, (L. Jadot)	6.00	4.00
35	*Liebfraumilch Blackfriars	5.00	3.00
36	*Chablis, Vintage, (A. Pic)	6.00	4.00
41	*Riesling d'Alsace 1969 (Rene Schmidt)	5.00	3.00
53	*Liebfraumilch (Karl von Stetten) – qts.	4.50	

	RED WINES	Bot.	½ Bot.
4	*Lambrusco (Castel Ruboun)	4.50	3.00
20	*Bolla Valpolicella	5.00	3.00
24	*Beaujolais (A. Lichine)	5.00	3.00
40	*Beaujolais Jadot, Vintage (L. Jadot)	5.00	3.00
42	*Margaux, Vintage (Ginestet)	5.00	3.00
44	*Château Pavie-Decesse 1966, St Emilion	5.00	
46	*Chateauneuf du Pape 1969 (Dom. de Beaurenard)	6.00	4.00
49	*Beaujolais Villages 1970 (Remoissenet)	5.50	3.50

	ROSÉ WINES	Bot.	½ Bot.
22	Pastene Vin Rosé	3.50	2.50
26	*Rosé d'Anjou (A. Lichine)	5.00	3.00
47	*Rosé d'Anjou 1970 (La Cour de Pierre)	5.00	3.00
48	*Cabernet Rosé d'Anjou 1970 (Marmot)	4.00	
50	*Moura Basto Rosé (E.B.) (Portugal)	4.00	2.30
54	*Costa do Sol (Portugal)	5.00	3.00
60	*Quinta do Avelar Rosé	4.50	3.00

	SHERRY	Glass	
27	*Duff Gordon Amontillado (Dry)	6.00	1.00

	WINE PUNCH	Pitcher	Glass
	Claret or Sauterne Punch	3.00	1.00
	Claret Lemonade	3.00	1.00

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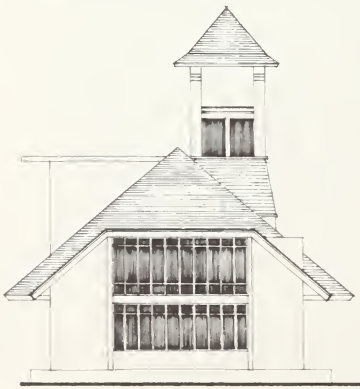


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Upstairs, are spices from all corners of the world and pots, pans and cookbooks to help you conjure up your own thing. Resident experts in both foods and wines will also be available for consultation for that different meal.

As soon as we're open, why not drop in, browse a while over some exotic blend of tea or coffee, and enjoy a taste of the good life at The Concord Grape.

THE CONCORD GRAPE
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concord, massachusetts

The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.50	Breast of Turkey	1.50
Country Ham and Swiss Cheese	1.30	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	1.75
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.40
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels	.25		Cheese Wafers	.25	
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75

Mixed Nuts (no peanuts) 75 1.05

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	1.00
Miniatures – 5½ oz.	1.25	Pepp.-Wtg.-Coffee Patties	.75

French Tissot Drops – Hard Candies .40

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Vanilla, Chocolate, Strawberry, Coffee 50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple . .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Coca-Cola	.25
Pops Punch, Pitcher	2.00	Rimuss Imported Grape Juice	
Lemonade, Glass	.50	7 oz. (White or Red)	.75
Lemonade, Pitcher	2.00	Bottle, 23 oz. (White or Red)	2.50
Canada Dry Ginger Ale, 7 oz.	.25		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 31
BEER & ALE & CIGARETTE LIST ON PAGE 35
FIRST BALCONY SERVICE — HUNTINGTON AVENUE FOYER
SECOND BALCONY SERVICE — STAGE END OF LEFT CORRIDOR



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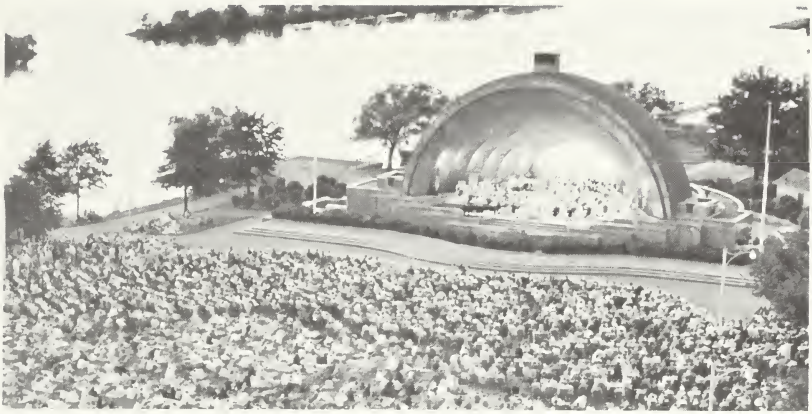
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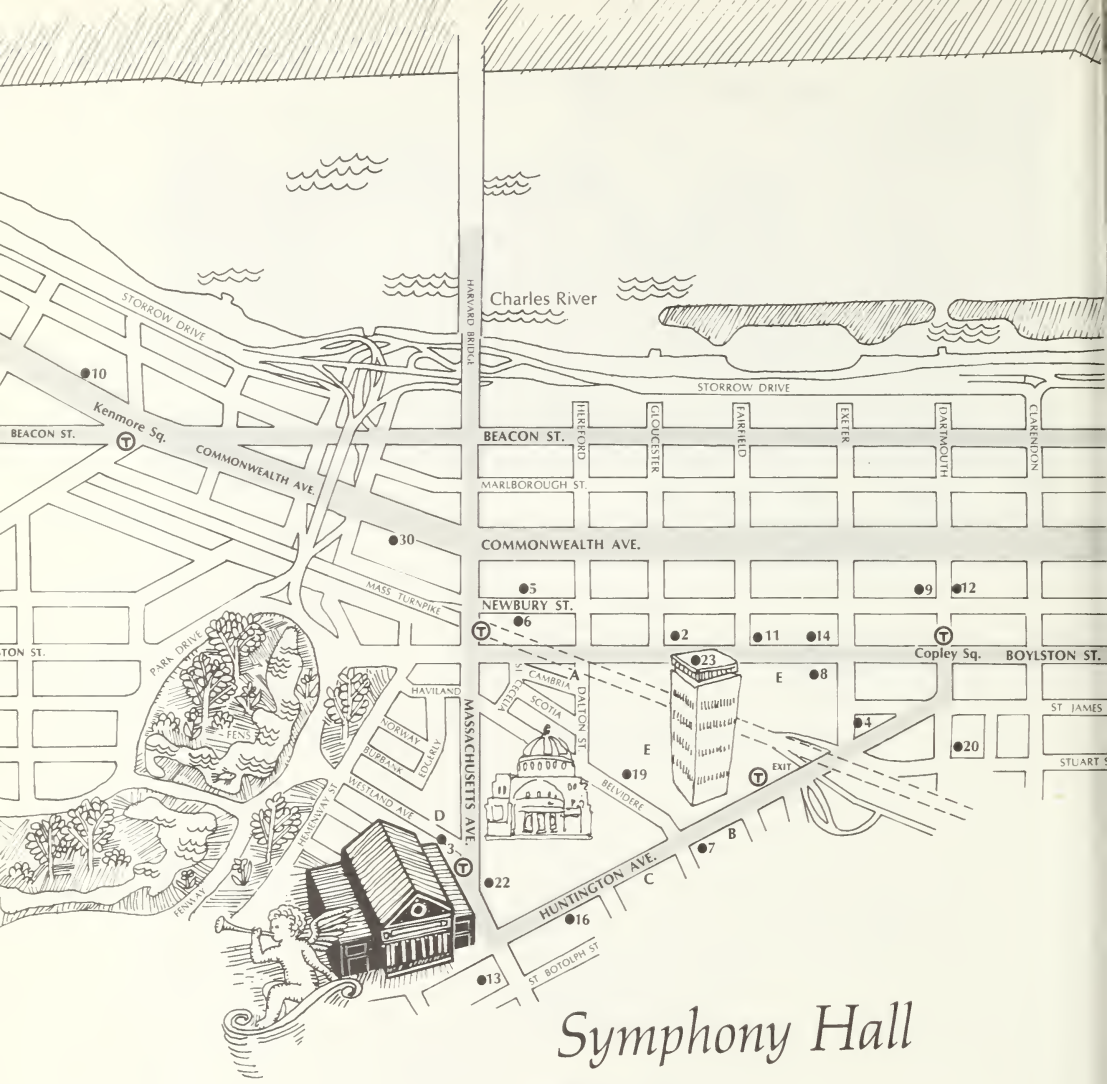
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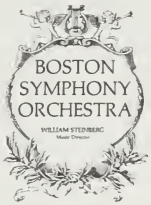
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ERMA BOMBECK, *March 26, 1972*

Erma Bombeck writes for The Globe.

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